

EBONY



MARCH 1947 25c

HOW MOVIES
ARE MADE

Short Hair

IS EXPENSIVE — — Spend Less & Get Longer, Lovelier Hair Instantly!

- Save YOUR LOOKS--
- Save YOUR HAIR--
- Save YOUR TIME--
- Save YOUR MONEY--

WITH *Natural* LOOKING
HUMAN HAIR ATTACHMENTS



Page Boy
3.50



Pomp Roll
4.00



Chignon
3.50



All-Occasion Wig
35.00



V-Roll
3.50



Top Cluster
6.50

9 out of 10 women can spend less -- and be more beautiful



Save your looks by adding glamorous length and beauty to stubborn, short-looking hair the quick, easy, Best Yet way.



Save your hair by giving it a chance to grow NATURALLY. Attach a Best Yet hair-do and keep from hurtful irons.



Save the time spent in a beauty chair. A quick minute and curls, bangs, or a lovely chignon can be yours with one of Best Yet's attachments.



Save some of the money spent on hair beauty. Best Yet attachments are economical, long-lasting. A trial will convince you.

Perfectly matched to your own hair and styled to suit your personality, these hair-do's are made of fine quality imported HUMAN HAIR.

They give you the Glamour and Allure which is rightfully yours. Join the thousands of satisfied wearers who have bought these hair attachments. They are easily attached with hairpins or bobby pins.

Hair Perfectly Matched

Long and beautiful hair is every woman's need for glamour and appeal. And her problem is simplified when she wears a hair attachment. These hair-dos are made of human hair, perfectly matched to your own, and styled to suit your personality. They are quickly and easily put in place with hair pins or bobby pins.

Send No Money

Check the styles you wish on the coupon below. Fill in your name and address. Pay postman when your order is delivered. For BEST YET results, send a sample of your hair. Your order is shipped the same day received. For other styles, send for our free illustrated picture catalog.

MONEY BACK GUARANTEE—YOU MUST BE SATISFIED

BEST YET HAIR PRODUCTS COMPANY

PERFECTLY MATCHED HAIR

BEST YET HAIR PRODUCTS CO.
BOX 26, HAMILTON GRANGE STATION, NEW YORK 31, N.Y. Depo: E-25

Send me: ☐ Page Boy \$2.50 plus postage ☐ V-Roll \$3.50 plus postage ☐ Chignon \$3.50 plus postage
☐ Pomp Roll \$4.00 plus postage ☐ Top Cluster \$6.50 plus postage ☐ All-occasion Wig \$35.00 plus postage
☐ V-Roll \$3.50 plus postage ☐ All-occasion Wig \$35.00 plus postage

Colors: Jet Black ☐ Off-Black ☐ Brown ☐

I will pay the postman all charges when package arrives.

Name Street City State Zone

ORDER NOW!

New! Saucy! Tantalizing!

6 for \$1.98
POST PAID

Mystic Action HOLLYWOOD Pin-Up GLASSES

ALL GORGEOUS GALS
NO TWO ALIKE

WATCH GUESTS' EYES POP WITH ENVY AND DELIGHT!

You've heard about "lick chicks" who looked as though they were poured into their clothes. But up 'til now you've never heard of a gal being poured into her clothes...and yet that's just what happens when you fill these amazing glasses with water...The pin-up cuties' dresses mysteriously vanish, leaving them standing before you in all their natural beauty...and as you empty the glasses the girls' clothes mysteriously reappear. Order your set today. They'll add spice and zest to your parties, and guests will gasp with delight.

BEVY OF BEAUTIES SHED THEIR CLOTHES BEFORE YOUR VERY EYES

HOW THEY WORK! An ice cold drink causes moisture to form on outside of glass. As it does the action starts and the girls' clothes begin to fall away magically. Then as the glass dries again, their clothes reappear. A complete transformation is assured each time the glass is filled. No need to turn the glass around. All the fun and action occurs on the outside of the glass. "Fun" satisfaction guaranteed. Rush the coupon!

BRIAR STRATFORD—Dept. Z43, 118 S. Clinton St., Chicago 6, Ill.

ON AGAIN
OFF AGAIN
HERE AGAIN
GONE AGAIN

You Virtually Drink Their
Clothes Right Off Their Backs



YOU'LL BE The Life of The Party! with this SPICY

HOME BARTENDER'S APRON \$1

★ Protects Clothes ★ Provides Laughs

Imagine! Only One Dollar Will Insure Your Next Party of Howling Success! When the gang comes to call, assume the role of Jolly Host, and slip into this spicy home bartender's apron. It's not only colorful and hilarious, but it also protects your clothes from the inevitable alcohol stains that go with mixing drinks. Send \$1.00 for yours today.

★ Has THREE Handy Pockets ★ Washable in Soap and Water
★ The Perfect Bartender's Apron

POST PAID



Here's the NEW SENSATIONAL LIGHTER Everyone's Talking About!

TARCO Electric CIGARETTE LIGHTER

Personalized.
With Your Name in
23-Kt. GOLD

DAVID F. READE



For Only
\$3.98
POST PAID TAX FREE

IT'S DECORATIVE...IT'S DESIGNED FOR Extra CONVENIENCE

At last, here's a new electric post-war flameless lighter for your home and office. It gives you more than the convenience of a flint and wick lighter—much more! You just press the button, touch the cigarette tip to the contact screen—and instantly your favorite smoke is puffing. And when you lift the lid, a fresh supply of cigarettes automatically raises up for easy reach. TARCO is safe, remember! It is flameless. Material cannot ignite unless placed directly on contact screen at same time button is pressed. And TARCO's handsome walnut-toned plastic case matches your finest furniture. Personalized with your name in gold letters it adds true distinction to your office or to any room. Order one today for home and office.

LOOK AT THESE FEATURES

- ★ Automatic
- ★ Holds Full Pack of Cigarettes
- ★ Lights in a Jiffy
- ★ Lift Lid and Cigarettes Rise Up
- ★ Completely Safe for Home and Office
- ★ Handsome Walnut Plastic Case
- ★ 6 Ft. Cord and Plug
- ★ Works on AC or DC Current

BRIAR STRATFORD—Dept. Z43, 118 S. Clinton St., Chicago 6, Ill.

LADIES! They're NEW, dainty, charmingly feminine



- Super-flexible, Smart, Dainty
- Fits any Ladies' Watch
- Fits any Ladies' Wrist
- Your Choice of: • 24-Kt. Pink Gold Finish
- 24-Kt. Yellow Gold Finish • Pure Silver Finish

Worthy of the Finest Watch...Gives ANY Watch New Beauty

We call it the "Rembrandt" because it was inspired by the same classical ideal that inspired Rembrandt, the Master Painter. It's so flexible, so dainty, so charmingly feminine, your friends will think it came from a royal jewel box. The fashionable clips on the chic band in your choice of precious metals style it as authentically as those you've seen costing three times as much. And imagine! It's yours to own and to wear pridefully for only \$3. Yes, for a mere \$3 you can give your watch a glamour treatment and turn it into a symphony of enchantment! Rush the coupon, now!

BRIAR STRATFORD, Dept. Z43, 118 S. Clinton St., Chicago 6, Ill.

MAIL HANDY COUPON NOW

Please rush my order for the following items listed below.
If not satisfied I may return them for a complete refund.

CHECK ONE

Send my order POSTPAID \$_____ plus postage

Send C.O.D. I will pay postman \$_____

Name _____ City _____ State _____

Address _____

Please Print Clearly

CHECK ITEMS WANTED

Mystic Glasses \$1.00 ☐ Bar Apron \$1.00 ☐ I am enclosing \$_____

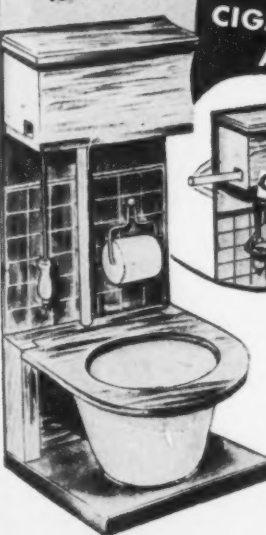
1 Set for \$1.98 ☐ Tarco Lighter \$3.98 ☐ Tarco Lighter \$3.98 ☐ Little Oscar \$2.98 ☐ Smiley \$1.98 ☐ Watch Band \$3.00 ☐ Please Print Clearly

2 Sets for \$3.95 ☐ 4 Sets for \$7.75 ☐

Prices in Canada add 50c per set for Glasses
25c each for all other items. No C.O.D.'s.

Total Amount of Order \$_____

KILROY
IS HERE!



"Little Oscar" NOVELTY "Pull Chain" CIGARETTE DISPENSER AND ASH TRAY \$2.98

CIGARETTE "POPS-OUT"
WHEN "CHAIN"
IS PULLED

Introducing... "Little Oscar" The Nation's Newest Rib Tickler!

It's just the thing to bring your next party to life! Your guests will howl with delight when you pull Little Oscar's chain and out pops a cigarette. Little Oscar holds a full package of your favorite cigarettes, and its deep bowl serves as a handy ash tray that can be easily removed for emptying and cleaning. Order yours today for only \$2.98.

Nevel Construction... Sturdy Construction

Little Oscar is more than just a clever novelty. It's actually a handy cigarette dispenser and ash tray that you'll be proud to own because it's been substantially made for years of service. Constructed of beautifully stained hardwood with authentic "Oscar" trimmings, that include a gleaming glass bowl.

BRIAR STRATFORD, Dept.
118 S. Clinton St., Chicago 6, Ill. Z43

The Latest LAFF Sensation



Now \$1.98
for Only \$1.00

SMILEY is the Life of the Party!
Meet SMILEY, the happy ash receiver who's taken the country by storm. He sits on his gleaming white "Throne" with his mouth wide open—ready to receive your ashes and "butts." When you flick an ash in SMILEY's mouth it falls right through to the "potty" below. When SMILEY is full you can relieve him by lifting him from his "throne." Order SMILEY today for only \$1.98. Since he's always good for a laugh, why not order an extra SMILEY as a gift for a friend.

SMILEY serves a double-purpose— As A Novel Ash Tray... Or A Unique Incense Burner!

BRIAR STRATFORD, Dept. Z43, 118 S. Clinton St., Chicago 6, Ill.

MONEY BACK GUARANTEE OF SATISFACTION If you are not delighted with your purchase you may return it within 5 days for refund



....FUTURE INSURED!

THIS IS EVERY PARENT'S HOPE FOR EVERY CHILD

An Insured Future means that misfortune or death of the breadwinner can not kill these hopes... that family ties will not be broken through poverty.... or children denied the schooling needed for the jobs of tomorrow.



Insuring the future of the family is Golden State Mutual's first purpose. Its modern Life and Disability policies remove Luck and make the Future match your Hopes!

Opportunities for employment at Golden State Mutual are provided for many whose training itself is financed through these policy funds. The future is Twice Insured at Golden State Mutual!

Golden State Mutual agents in principal cities of Illinois, Texas, and California will help you Insure your Future at lowest cost.

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Old line Legal Reserve
Home Office



Founded 1925
Los Angeles

Hi-Gloss, Lifelike Photos of
SEPIA STARS
of STAGE • SCREEN
RADIO • NITECLUBS

12 FOR \$1.00

Absolutely latest actual photos of glamorous sepia stars of song and dance... and popularity poll winning musicians. Such exciting beauties as: Sheila, Guyse, Lena Horne, Betty Hays, Marva Louis, plus many others. And, clean, clear shots of Duke Ellington, Cab Calloway, Louis Jordan, Johnny Hodges, etc. (To avoid delay, state 2nd choice).

FREE! 36 page album of the entertainment world, check full of miniature photos, sent absolutely FREE with each order.

SPECIAL BONUS!
1 full 8 x 10 photo of stunning gals, each hand colored to bring out their full beauty, sent FREE with each \$1.00 order.

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New York 17, N. Y.

For EBONY Readers Only

"What's Wrong with
NEGRO MEN?"

Only one of the many
features in March

NEGRO DIGEST

ALSO

"The Negro Who Ran for
President"

AND

"Top Athlete of Negro
America"

Your Prompt and Regular Receipt of
Each Month's Issue with an Annual
Subscription—at a Special

Reduced Rate
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Chicago 15, Ill.

Name

Address

City and State.....

☐ \$2.50 Enclosed ☐ Bill Me

LETTERS AND PICTURES TO THE EDITOR

GI READERS OVERSEAS

What a wonderful morale builder EBONY has been to the three thousand men of the mighty 24th Infantry Regiment on Ie Shima! Every month or two some "thoughtful soul" forwards a copy to one of the servicemen or to our staff members, and it goes "round and round" with everyone from C.O. to Pvt. in the rear rank getting a "glad eye" full.

Before issues become limp and lifeless, I manage to rescue them from GI enthusiasts and post selected photos on our "Browsing Room" bulletin board. From then on it's one eye on my work and one eye on the bulletin board, or those glamorous pin-ups will find their way to the walls of some homesick GI's barracks or mess hall.

I wish that you could have seen them go for "The Home of Happy Feet", (October issue) and the "Darling of the Folies Bergere" (November issue). For just a little while, they were "State side" once more... thanks to you!!!

The feature "Ceramics" by Tony Hill (August issue) has done much to encourage our amateur artists who frequent our arts and crafts department. Clay molding has reached a new high in popularity since we posted this feature.

We'll be looking forward to more EBONY'S in the future but not too patiently, I'm afraid.

ALTA CORINNE PAYNE
Librarian
American Red Cross

Ie Shima

I've just had the pleasure of reading Vol. 1, No. 8, July issue of EBONY and wish to congratulate the editor and staff for this fine work. This is my first issue and I'm quite amazed there is such a magazine. If ever there was a magazine of its type needed, it is needed on Okinawa where our troop morale is at its lowest point. I am speaking for thousands of GIs when I say keep up the good work.

CORPORAL WALLACE CANNON, JR.
Naka, Okinawa

I have just finished reading a backdated issue of your most extraordinary magazine. I could not let the opportunity pass to congratulate you on your wonderful publication. I look forward to seeing your magazine on sale at every newsstand when I return to the United States.

I still have the first edition of your magazine that I received while in the States. I prize it very highly. It is the greatest popular publication contribution that has happened to Negro America.

ROYALE H. CLARKE
Guam, Mariannas Islands
U. S. Army Air Corps.

I am a reader of your magazine and I like it very much. I was stationed on Guam Island before I was transferred to Iwo Jima. The island of Guam is worse than some of the Southern states in the U. S. Why? I don't know.

The natives here are as dark as we are. There are some a little lighter. Why should that keep them from associating with us?

I was born and raised in Chicago and I've never had this kind of treatment in my life and I'm hoping some day these people will understand democracy and liberty.

Your magazine is pretty scarce over here. I guess that's why they don't see the Negro is progressing in everything there is to know. I am one that appreciates your magazine and the way it brings out facts.

TECH. SGT. WILLIAM BARNES

Iwo Jima

NO LIQUOR ADS

Your great magazine, EBONY, started out wonderfully, but it seems that money causes people to do undesirable things. I refer to your back-cover cigarette ads and any other such ads or liquor ads which so many periodicals carry these days. It is nice to note that you've refrained from alcoholic beverage advertising and I do hope you continue to do so.

There are many world evils today both morally and healthfully speaking. Cigarettes and liquors certainly don't help society and the younger generation to become better in character. The U. S. national health is very low and cigarettes and liquor as well as wrong diets aren't contributing anything to building strong, healthful bodies full of power and endurance.

Please refrain from the use of cigarette ads in EBONY and never start in on the alcoholic ads.

EDWIN A. VAIL
Spokane, Washington

FROM SOUTH AFRICA

It is with great pride that I write this short letter to you from such a remote corner of the world, in special praise to your almost unknown to us magazine, EBONY, a copy of which I saw by luck one day last week. You can imagine the shock I got when opening it, and finding that it was run by Negroes for Negroes. We do not know of such magazines out here, except a few like Life, Look and Liberty, but they are run by whites with very little or nothing about your people.

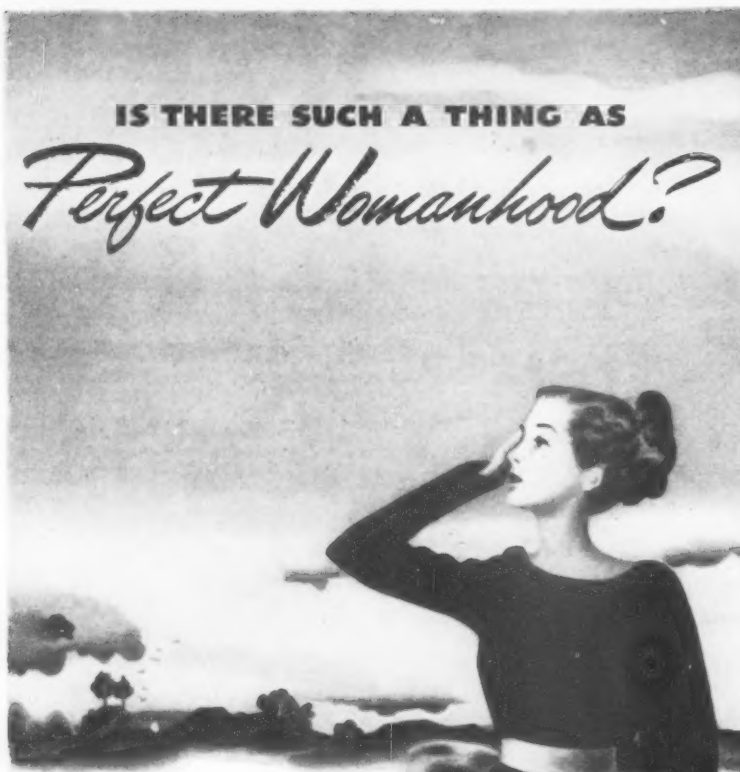
I sought a similar copy from almost all leading bookstores with monthly American periodicals, but all in vain.

We South African natives, as we are addressed out here, are nuts over our black brothers and sisters overseas and would like to learn more about them and it's only from magazines like EBONY that a guy can dig the naked truth about your present position yonder.

What thrilled me most in the copy I read was the article about the treatment we receive in South Africa from our whites. So many of my friends who read that copy wished to own one for it published the truth as it stands.

Get your magazine well advertised

Continued On Next Page



IS THERE SUCH A THING AS

Perfect Womanhood?

"No," claim medical authorities, who ought to know! Nature has a way of playing cruel tricks on womankind—on even the most beautiful and talented women.

And Nature has so constructed and physically endowed woman that in many cases she's apt to suffer certain distressing symptoms during her life. For instance, when she enters womanhood—or during the menopause, the period when fertility ebbs away.

Now if on 'certain days' of the month—female functional monthly disturbances are causing you to suffer pain, nervous distress and feel so tired, cranky, you pick on your children and snap at your husband—then do try Lydia E. Pinkham's Vegetable Compound to relieve such symptoms. It's famous for this!

Made Especially For
Girls and Women

Pinkham's Compound—made especially for girls and women—DOES MORE than relieve such monthly pain. It ALSO relieves accompanying nervous tension, irritability and weak, highstrung feelings—when due to this cause. Taken regularly thruout the month—this great medicine helps build up resistance against such distress. A thing any sensible woman should want to do!

Lydia Pinkham's Compound

is also very effective to relieve hot flashes and those funny, embarrassing feelings during the years 38 to 52—when due to the functional 'middle-age' period peculiar to women.

Thousands upon thousands of women have reported truly remarkable benefits by taking Pinkham's Compound. Also an excellent stomachic tonic. It's certainly worth trying!

Lydia E. Pinkham's
VEGETABLE COMPOUND

LETTERS

(Continued)

I suggest you study the possibility to issue EBONY in Portuguese here in Brazil. Enclosed is a picture of a group of vocalists named Conjunto Emboabas. They have recently been to Rio de Janeiro where they made records of two beautiful sambas called *E A Gueda Matou* and *A Mania Dela*.

ARISTIDES BARBOSA

Sao Paulo, Brazil

BLACK AND WHITE WIVES

I wish to reply to an article "Black or White Wives" by Carolyn Morrison in the December issue. Miss Morrison states that every Negro man "who has changing clothes is looking for a near-white or white woman for his mate." I am a Negro man and I consider myself as having changing clothes, but I definitely am not seeking a near-white or white woman for a mate. Moreover, I deeply resent anyone implying that I am.

Miss Morrison seems to feel that the average Negro man is looking for a white or near-white woman for a companion even though she be a prostitute or any type of derelict—just so long as she is white or near-white! Perhaps Miss Morrison is one of a class of conceited fair-skinned Negroes who feel that every Negro man is desirous of their company simply because they are light in complexion. A black-skinned woman can be just as charming and alluring as the whitest!

GARFIELD HINTON

Buffalo, New York

Colored men don't realize "black is beauty." If they did they wouldn't be marrying trashy white women or women that don't look colored.

Black women are just as good as other women. Why don't they stop putting women of other races and women that don't look colored inside and outside of the colored magazines?

GLADYS V. BROWN

New York, N. Y.

NEGROES AS SOLDIERS

For the information of one Mr. Rolf Sigg of New York City, I wish to say that his idea of the calibre of the Negro as a combat soldier is either disgustingly prejudiced or he has been grossly misinformed.

As far as Negro troops being routed in E.T.O., or more specifically, in Italy, is concerned, I take it he is referring to the 92nd Division. The Buffalo Division was never put to rout.

In Italy, in the summer of 1944, the 91st Division deployed on the Orno River for three weeks trying to cross; after nine days, the 370th Infantry Regiment, of the 92nd, punched across and drove all the way to Viareggio, crushing the Gothic Line on the way. There was no relief, no rotation for 148 days!

I can't speak for the outfits in the Pacific, for I wasn't there, but I was in the 92nd Division, in a rifle squad, as were thousands of others like me. I'm not an egoist; I'm only stating the naked truth.

If Negro infantrymen had had the same artillery and airplane support as

the white boys, they would have taken just as much ground, maybe more.

LAWRENCE C. BEDMON

Chicago, Ill.

GI'S IN GERMANY

It would be disastrous for a cellahad man to play with matches. It is therefore imbecilic for a Negro American to play with race prejudice.

The letters from your readers, written by Negroes and voicing every unjust stereotype and unjust criticism of black American citizens, are but a tribute to your fine sportsmanship, in that you printed them and did not, as is the practice with most publications when dealing with derogatory comment, delegate them to "file 13." I for one would not have blamed you if you had.

Your pictures and articles on both "Britain's Brown Babies" and "GIs in Germany" were great because they disseminated truths that have been suppressed by most usual sources of American public information; and because they gave undeniable proof that the Negro is a human being, a creature who loves and is loved, who enters non-rapine sexual harmony with other human beings and brings forth offspring—just like any other human.

Wherever our army—or anybody's army—went there was courtship, marriage, and illegitimacy. The Negro soldier, despite his "Form-20," is no different. He is loved by women—white women are not immune (if they were, Messrs. Bilbo and Rankin could sleep nights)—and bears children by them. That simply means that Negroes are not apes, as prejudiced Americans tried to tell the Europeans during both wars.

Why do your prejudiced colored readers object to that? Lastly, an anti-fascist public (and until I read those letters, I thought that included ALL Negro people) should be duly grateful to you for coming out first with pictures that successfully give the lie to the recent attack on the Negro GI abroad, that the daily press has been ranting its head off about.

As a free people, we Negroes want the right to live wherever we choose and can pay the rent; to associate with, court, or marry whomever we choose, the other party in agreement, of course; and to exercise every other right and privilege guaranteed by the Constitution of the nation. If we are willing to work and fight for true democratic expression without regard to color, then we do not have to worry about what the "bigoted enemies of our race" think we mean by social equality. If a Negro boy and a white girl find things in common and desire to associate with each other, we as believers in democratic freedom should support their democratic right to do so.

Let me join the ever increasing throng of grateful, enthused, EBONY addicts. Your articles and pictures cannot be too candid or factual for me so long as you retain your intellectual honesty to present your facts as they are. I believe that you will.

W. P. MOORE

Chicago, Ill.

STAGE AND SCREEN STARS PREFER

LANDER'S DIXIE PEACH HAIR POMADE

Makes Hair Smooth
And Lustrous.

Large Professional Size
39¢
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PERSONAL PHOTO STAMPS

in your letters,
greeting cards, etc.



Dear Bob,
Your last letter was
so welcome. Everyone is O.K.
Notice your pin-up girl in the
photo.

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PHOTO STAMPS have many other uses for personalization and identification. Large sized (1 1/2" x 1 1/2") and printed on high gloss gummed stock—simply moisten the back and apply. Individually cut with smooth edge. Adheres smoothly and evenly to any surface, giving the appearance of having actually been printed on.

SEND NO MONEY

Yes, for only \$1.69, you can have 100 personal PHOTO STAMPS (minimum quantity). Send no money—just send photo (no negatives). When stamps arrive, pay postman \$1.69 plus COD postage. If cash accompanies order, we ship postpaid. Original photo returned intact.

Money-Back Guarantee

The PHOTOPLATE Co., Dept. E-37
161 W. Harrison St. Chicago 5, ILL.

VOL. II, NO. 5

EBONY

MARCH, 1947

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COVER

Mabel Lee, who has been dancing since she was 5 years old, is a veteran of Negro movie-making who was selected as a lead for the Ebonettes, an attractive line of chorus girls featured in the new Astor film *Ebony Parade*. Using covers of EBONY Magazine to introduce its all-star cast of performers including Ruby Hill, June Richmond, Dorothy Dandridge, Cab Calloway, Count Basie and the Mills Brothers, *Ebony Parade* will play in 1,500 movie theaters from coast to coast beginning next month. Atlanta-born Mabel Lee was kodachromed by Morgan and Marvin Smith for this month's cover.



EBONY PICTURES

The following is a page-by-page listing of the sources of the photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom:

9 TO 15—GORDON PARKS

16 TO 18—JOE PAZEN—BLACK STAR

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38, 39—PHIL STERN

40 TO 43 — GEORGE PICKOW — THREE LIONS

44 TO 46 — JAMES I. BAELMEAR — BLACK STAR

47 TO 50—GORDON COSTER

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Does your
laxative leave
a bad taste
in your mouth?

THE SICKENING, "druggy" taste of some laxatives is enough to turn your stomach. But it's even worse when that taste lingers in your mouth, as an unpleasant reminder of the dose you've taken.

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★When you have a cold—and if you need a laxative—don't dose yourself with harsh purgatives. Take Ex-Lax!

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BACKSTAGE



AMERICA knows Marian Anderson only as the most warmly regal figure of the concert stage. But at the end of the eight months of living in train drawing-rooms and hotel suites, the great singer becomes "just a plain dirt farmer," she says. The curtain goes down on her life before public audiences and she goes off to her country hideaway near Danbury, Connecticut, where she dons slacks, makes slipcovers, raises flowers and vegetables, romps with a farmful of animals and accompanies her husband to horse shows in town.

Marian Anderson is particularly wary of giving up the privacy she enjoys four months a year, likes to keep that phase of her life out of the public eye. But she relented long enough to allow EBONY photographers Edna Guy and Fritz Henle to get past the entrance of "Marianna" and turn their cameras loose. The results will be unveiled in an exclusive feature which we proudly present in our April issue "A Day at Marian Anderson's Country Hideaway."

Another topnotch picture story about which we want to give readers due notice is "How To Dance The Real Rumba." What you've been doing in U. S. dance halls is strictly a diluted version of the real thing which is so sexy and sizzling it is barred in "polite" Cuban society. Besides the uninhibited, genuine version, Arthur Murray's is a pallid thing. Originating in Africa, the rumba came to America via Cuba and lost most of its oomph, EBONY's photographer found when he went into Cuba's back country and non-tourist night spots. His shots show the Afro-Cuban rumba as it is never danced in ballrooms.

Also in the April issue is a photo-article on a Negro vet who got himself one of the first two "amputee autos" in the country.

In case you haven't got that subscription to EBONY yet and want to make certain you get your copy before your newsstand runs out, turn to Page 46 and fill in the convenient coupon that will bring EBONY to your mailbox each month.

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FREEDOM-PROUD BOSTON



Sedate gathering place for Boston's well-to-do is newly-acquired, four-story, \$25,000 clubhouse of the exclusive 100-member Business and Professional Men's Club (membership fee \$100). Clubmen meet during cocktail hour to chat, use private bar, dining room, game facilities. Club's Massachusetts Avenue neighbors are all white.

NO AMERICAN names his birthplace more proudly than a Bostonian, for on the pinched and stony ground where once Crispus Attucks, Frederick Douglass and Monroe Trotter walked, men of color have the U.S.A.'s longest tradition of freedom.

Thanks to the Cuffee brothers, Paul and John, who insisted that they would not pay taxation without representation at the polls, brown Boston has voted since 1778. Thanks to a slave named James who sued for and won freedom in 1770, enough townsmen followed

his defiant example so that by 1790 no man remained in bondage there. And thanks to Boston agitators, the Massachusetts Commonwealth beat the Federal government by 20 years in outlawing the slave trade.

Thus the Tremont Streecher deems his home town freedom's birthplace.

Many trace their ancestry back to Pilgrim days and, like Attucks and Cuffee, boast Red blood (American Indian variety), as "early American" as any Mayflowerite's.

But looking backward, unfortunately, is be-

coming Boston's favorite indoor sport. It makes many Bostonians value social more than economic equality and forget that despite its heritage, Boston is yet no utopia. Recent battles over Jim Crow USO's (lost), FEPC (won) and all-white hospitals (shrapnel still flying) show that many hard-bitten white Yankees never warmed their hands at Abolitionist fires.

Nevertheless, being "freedom-proud" is the fraternal cement which unites white and Negro in many ways in an otherwise much-divided town.



Boston Massacre monument is tribute to Crispus Attucks, four other martyrs. Shaking hands with Attucks figure at statue's base is traditionally lucky. Attucks is buried near Paul Revere at Old Granary Graveyard.

Robert Gould Shaw monument honors Civil War's famous 54th Regiment, shown marching alongside white Colonel Shaw. Plaque daily greets parole board chief Matthew Bullock as he leaves State House.



CITY PROUD OF HISTORY

THERE IS little meeting of minds or hands among the colored citizens of Boston. Those who consider themselves "the elite" shudder to set foot in a night club. Others are equally unlikely to frequent Symphony Hall, save perhaps on the annual "Colored American Night at the Pops." But all are agreed in their pride in militant forebears, and all meet at one time or another on the worn grass before historic monuments which honor Negro heroes of history.

Boston GI's especially have reason to honor their predecessors. Despite regulations that denied even to free Negroes the right to participate in the Revolutionary War, many from Boston and Cambridge fought valiantly alongside white pioneers. Most famed is Framingham-born Peter Salem, who killed the British Major Pitcairn on Bunker Hill, just when the Tory was shouting, "The day is ours!"

Tan Yanks of this war read with new pride the inscription on the Shaw monument, "They gave to the nation and the world undying proof that Americans of African descent possess the pride, courage and devotion of the patriot soldier."

Boston was a principal stop on the Underground Railway. A few colored homes and barbershops on the West End were particularly famous for the refuge they offered the Canada-bound.

No Bostonian passes the site of the old Joy Street Church without remembering that it is Boston's cradle of racial liberty. It roofed the New England Anti-Slavery Society's birthshout, and most of the convocations of William Lloyd Garrison, Frederick Douglass, and their followers.

It was Tremont Temple which rocked on New Year's Day, 1863, when Douglass led the victorious Abolitionists in, "Blow ye the trumpet, blow!", the still-inky Emancipation Proclamation headlines clutched in his fist.

William Monroe Trotter is the 20th Century Negro who most nearly achieved the status of Douglass and Attucks. Since his death in 1934, Boston's air has been vivid with memories of a man whose place has not yet been filled.

He heckled Booker T. Washington, "for advocating disfranchisement of our race," tangled with Washington's men, and spent a month in jail . . . because a Harvard man should know better than to use violence, said the judge.

He led a torchlight procession of 3,000 up Beacon Hill, singing *Nearer My God to Thee* to protest showing *Birth of a Nation*. The governor promised with tears in his eyes to ban the film.

But his friends remember Trotter best at 3 a.m., taking his daily meal of cooling coffee and doughnuts in a poor lunchwagon, dreaming out the next edition of the fiery *Guardian*. Sister Maude Trotter Steward, now publishes a paler *Guardian* on a prayer and a shoestring.

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Old journalistic tradition is represented by Boston Guardian, 45-year-old weekly run by Maude Trotter. Husband Dr. Charles G. Steward and Mary Gibson help put out paper.



Newer generation is typified by Boston Chronicle's Associate Editor William Harrison, who editorializes against tenements and high TB rates.

BOSTON'S South End is a small town with-
in a big city. Its small townishness shows
in the folksy style of its two newspapers, in
its rigid social lines and in its diminutive "un-
derworld" (a few, small-fry numbers barons
and after-hours spots are the Bean City's
wickedest).

For the 23,679 Negroes who make up only
three per cent of the city's population, nearest
thing to the country town's general store is
Lincoln Drug Store, where would-be and have
been politicians are made or unmade and the

whole town's gossip digested. Visiting celebri-
ties like Paul Robeson and Lena Horne always
visit proprietor Shag Taylor's famous back
room there, and leave their photos with the
others plastered on his walls. Shag is especial-
ly popular on Saturdays, when Puritan blue
laws close all meeting places at midnight.

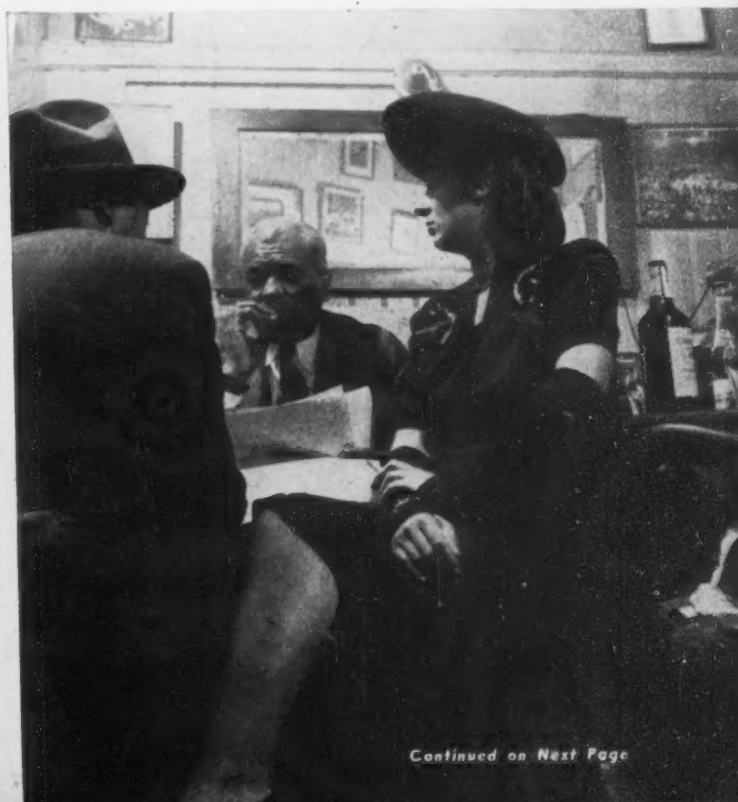
Taylor, Democratic whip for 33 years, says
three-fourths of brown Boston votes. Demo-
cratic since the New Deal, it used to be snug
in bosom of "Lincoln's party," shows some
signs of returning.

Despite alarmed NAACP old guard, which
fears Communist trend, Karl Marx is not
yet strong enough to carry conservative Bos-
ton. Editor William Harrison, running for
Communist state representative, garnered only
one fourth of Irish-Jewish-Negro Ward 12's
votes, while Independent Republican Laur-
ence H. Banks carried the predominantly Irish
Catholic Ward 9 to become Boston's first col-
ored representative in 40 years. But Harrison,
undaunted, continues to espouse his party's
cause with militance and conviction.

Republican Matthew Bullock is Parole Board's first colored head. Negro board member is traditional; so are Negroes on Governor's and Mayor's executive staffs.



Democratic boss is Silas "Shag" Taylor (center), whose friendship with Mayor James Curley dates from 1913, brings many political favors.



Continued on Next Page



Bigwig Julian Steele caused uproar with 1938 marriage to Vice President Charles Dawes' niece (left). Another banquet guest is Mrs. Roland Hayes (center).



Society columnist Bali Schalk of Pittsburgh Courier Boston edition picks up stray items at first Negro banquet in Back Bay's lovely old Somerset Hotel.



Sugar Hill section in Roxbury is home for well-to-do Negroes like author-photog Walter J. Stevens, whose new book is *Chip On My Shoulder*.



Old-line Bostonians turn out regularly for banquets of Armstrong-Hemenway Foundation, which supports a nursery school and mediates in racial disputes. Typical banquet-goers are Mrs. F. E. Hope, Miss Eleanor Smith, retired teacher who lives in downtown Statler hotel; and the Oscar Fitz-Allens. He is a postal clerk.

'ELITE' WORSHIP ANCESTORS

UPPER-BRACKET Boston lives quietly, summers on Cape Cod, dances on eve of Harvard-Yale game, meets in a well-appointed Business and Professional Men's Club.

In discussing Southern "migrants," or even "newcomers" who have only resided on the "sacred soil" for a decade or so, phrases like "riff-raff" and "the better people" are in evidence. Last year, when 70 per cent of the local NAACP's membership turnover was from the slum-dwelling and laboring classes, the silk-stocking membership dropped.

Boston's social freedom is a great source of

pride, though few venture out to test it much. Reports of discrimination are met with the ruggedly individualistic reply that "men of firmness and refinement can enter any place in Boston!" The inference is that the Jim-Crowed are unrefined; actually they are merely dark-skinned.

At its abject extreme, Boston has produced a few families who intermarry rather than trust dubious pedigrees of "outlanders." In their cartoon world of genteel poverty, a list of Boston-born ancestors is worth more than gold.



'Foreigners' Henry and Adelaide Hill hail from Kansas and Washington, D. C., giggle at Bostonians who ask "Who was your father?" instead of "Who are you?" She is the first Negro teacher at Smith College, he a chemist. Local matrons snubbed her until they learned of her Smith post.


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Roland Hayes' Brookline home first belonged to General Russell, member of Underground Railway, houses singer's collection of rare African instruments, French and Italian furniture. Painting is of his mother.

Continued on Next Page

BOSTON GAINS ON



Painter John Wilson's sensitive works have won a hatful of prizes, including two years of study in Europe. At 24, he credits his race and "pretty slummy background" for his desire to "do significant painting."



Sculptress Meta Warwick Fuller directs "The Studio" in nearby suburb of Framingham, where Attucks was a slave. Her little art center attracts 65 white students, aged 4 to 70. Bronzed head of Maxwell Haysen she calls "Negro Poet."

BIGGEST PROBLEM facing the South Ender who can't afford to live in Boston's suburbs or on Sugar Hill (Humboldt Avenue) is to make his job pay enough to let him move out of the city's overcrowded flats, where fires break out on an average of thrice weekly and the TB rate quadruples that of the rest of the city.

Low wages of domestics, laborers, railroad porters and waiters prohibit even dreams of escape from Boston's slums. Still, there is no sign of a domestics' union to raise wages, although before the war over half the colored population fell into that category. The CIO clothing and electrical unions claim some Negro members, and the CIO United Transport Service Employees is well represented, but on the whole the city's colored workers are unorganized.

However, the Jim Crow line which has kept Negroes in underpaid jobs is weakening with every new day in the life of the state's vigorous new FEPC law. While its limited budget is only now permitting FEPC to get started, Negro personnel can already be seen in the telephone company and Blair's, Economy and First National groceries. Among department stores, Gilchrist Co. took the lead in 1944, was followed shortly by Filene's. Although customer reaction has been excellent, it remains for public opinion and the FEPC to induce other stores to hire colored workers.

New England's worthy trait of thrift is being carried to extremes, say those who point to the small number of Negro businesses with an oft-heard Boston complaint, "Negroes here are afraid to invest." The big exceptions are Slade's, Estelle's and nearby Chickland in Saugus, all Negro-owned chicken restaurants which do rushing business with a 50 per cent white clientele.

Instead of opening businesses, many of Boston's most successful young men advise local youth to get technical training and graduate work at institutions like Harvard and Massachusetts Institute of Technology, whose degrees the most hard-headed white Yankee employer respects. Among those who see in New England's industrial laboratories the next generation's best chance for jobs are Gus Solomons of Bethlehem Steel, Marron Fort of Caldwell Rum, Dewey and Almy chemist Henry Hill and electronics consultant Rufus Turner.

Still a third suggestion is offered by Charles Harris, whose frame-shop is probably the most profitable of the few Negro-owned establishments. The only Negro ever to own a business in the sedate old Back Bay area, Harris expounds vehemently above the noise of his



Framemaker Charles Harris last year turned out carved multicolored frames worth \$30,000. He recently framed his first Picasso (*Mother and Child*, 1903). Boston Herald art critic said he never liked abstract art until seeing some in Harris frames.

JOB, ART FRONTS

eight employees' sawing, on the need for more craft-training for Boston Negroes, whose tendency to enter a top-heavy professional class and a huge low-income group of domestics and laborers he deplores.

As ex-sandhog himself, he feels qualified to make this gripe. Thanks to painter Hale Woodruff, who took him away from frustrating tunnel-burrowing and introduced him to Benjamin Lewensohn, dean of American framers, he now makes an amount high in the five-figure brackets. Lewensohn sent him back to Boston in three months, proclaiming him the most apt apprentice he had ever taught, and since that time he has been associated with Margaret Brown, white, whose gallery is above his shop.

His multicolor frames with the secret-formula finish hang in the Whitney Museum and the Boston Museum of Fine Arts.

Harris' hand-carved frames also accent the paintings of a group of young Negro artists, Boston-born. John Wilson, Allen Crite and Calvin Burnett credit Boston's wealth of art museums and general admiration for artists for the encouragement they have received. Wilson's subtle, emotion-packed oils, Crite's powerful black-and-whites and Burnett's beautifully-drawn realistic paintings are deemed most promising by Boston critics.

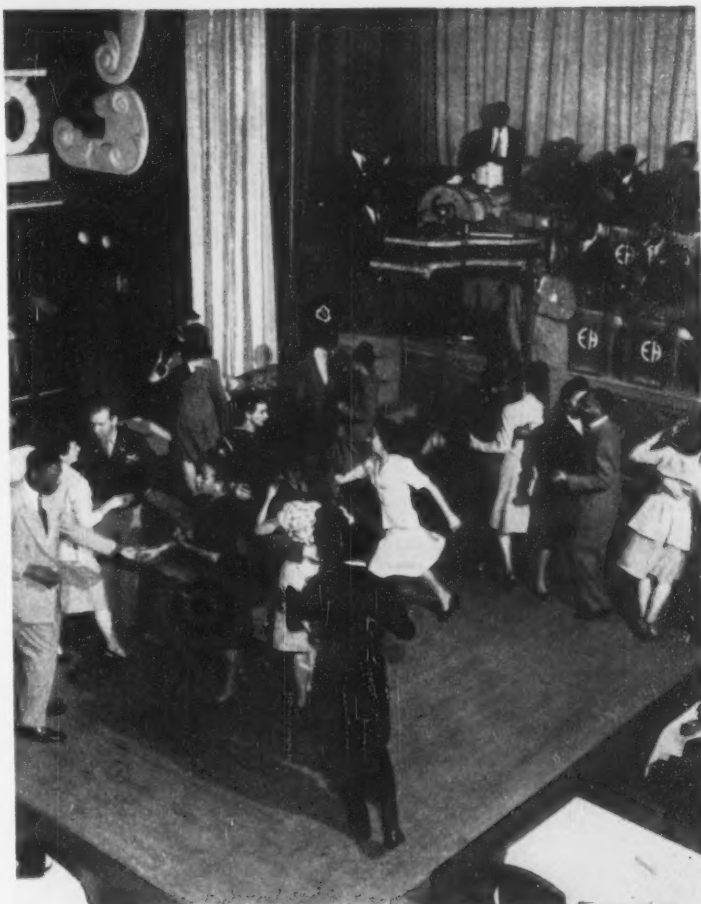
Artistically, they are far removed from the romantic style and tradition of sculptress Meta Warwick Fuller, who moved to a home outside Boston when she married famed neurologist Solomon Fuller 18 years ago. But her purpose is much the same as that of the younger artists, all of whom are determined to do socially significant work; she does much in her Framingham school quietly to promote the causes of art and equality in a town divided by economic snobbery and religious intolerance traceable to Father Coughlin's influence. As hers is the only Negro family in town, her presence as the active, creative head of the art center is a strong force for racial tolerance.

But Boston's conservatism extends to artistic fields, and many young men like Harris and Wilson yearn for the greater artistic horizons of New York and Europe. A two-year scholarship to study in France, Russia and Czechoslovakia has topped Wilson's list of honors, which includes the Pepsi-Cola, Atlanta University and International Print Society's awards, as well as having his work hung in the Museum of Modern Art and the Carnegie Institute.

Harris, too, plans soon to open a New York frame establishment, "Where I'll design the weirdest, most wonderful frames in the world!"



Department store sales clerk Marie Ellis is one of nine Negro saleswomen at Gilchrist's, big downtown store. She has Harvard-educated son at University of Prague, another at Howard. Colored salesgirls are prominent at Gilchrist's.



Downtown Club Rio has open-arms color policy rare in Boston night spots. Manager says new colored talent policy draws "good spenders," 50 per cent Negro. Band is Earl Hines. Spacious and attractive, club was once the Tic Toc.



Only South End niter to feature name bands is Savoy, which attracts colored workers and white Harvardians. Size prohibits dancing; noise prohibits talk. Boston-born Sabby Lewis draws big guest crowds to red-walled club. Owner is white.



Arriving in Paris, Avel DeKnight (left) and Hugh Marius make their way to the Cité Universitaire, famed Paris student residence where they will live for the next two years. In Avel's room (below), the two prepare for supper. Room rent amounts to \$18 monthly. They occupy adjoining rooms; food costs them \$1 a day.



TWO GI'S GO BACK TO PARIS

DURING the war, many an American Negro soldier in Europe was captivated by the charm of Paris and its racial freedom, vowed to return as a civilian—perhaps to stay. But caught in the home front whirl of job-seeking, home-hunting and high prices, most of these ex-GIs hastily shelved their hopes. They had to content themselves with nostalgic remembrances of experiences along the Champs-Élysées and the Rue Pigalle.

Two who did more than remember were Hugh Marius, 26, and Avel DeKnight, 23, both of New York. They actually did go back. Taking advantage of the GI Bill of Rights, they enrolled at two Paris schools approved by the Veterans Administration and are getting an education on monthly \$65 checks sent by VA overseas. They barely manage to meet their expenses but they find Paris ideal for study.

Marius and DeKnight are two of some 350 students enrolled in 41 foreign institutions under the GI Bill of Rights. They met aboard ship on their way back to Europe and became fast friends. Both had to pay their way to France under VA regulations, found passports and visas required lots more red tape than the first time they went overseas—as soldiers.

With four years of study at City College and St. John's University behind him, Marius hopes with his education to get a post as a foreign service officer with the U. S. State Dept.

Although Paris is still unheated, insufficiently nourished and poorly clothed, both students find in the French capital many human and spiritual values which they feel are missing in America. Ironically they first saw the city as members of an army liberating Europe from the yoke of fascist repression and now they have gone back to the country they helped free to find equality and freedom they could not win at home.



Historic Notre Dame Cathedral rises majestically before them as Hugh and Avel stroll along the Seine River, immortalized in poetry and song.

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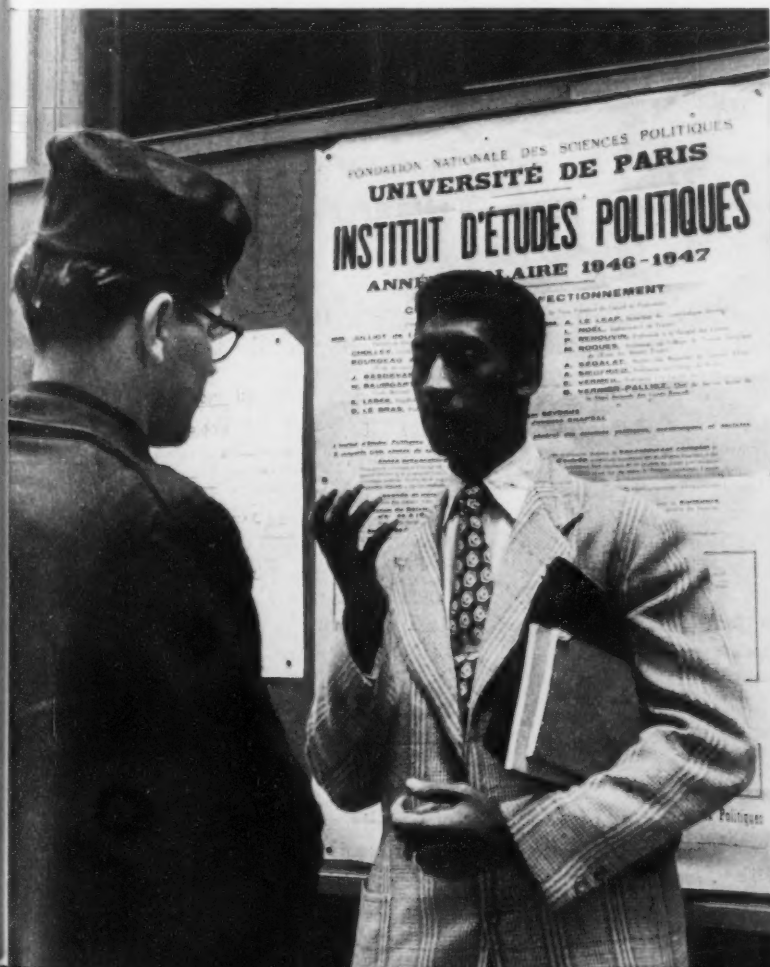


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the Seine



Buses, now running normally in Paris, were something new for the two students. In their GI days, buses were not running. Here they start on trip to St. Cloud.

International student population lives at Cité Universitaire. Typical is Haigmuier Leoski, a Pole, whom Hugh met at Sorbonne. He wears GI uniform dyed black.



Sidewalk cafe is scene of noonday aperitif, a custom which DeKnight and Marius find delightful. With them is Mme. Germain Dion, whom Hugh met in Belgium.

In university amphitheater, Hugh ponders lecture just concluded. He is studying political science, plans advanced studies at Geneva's Institute of Foreign Affairs.





Montmartre's streets offer DeKnight endless material for his sketches. Here he sets out with his paints.



Street painter works on a water color while art fan DeKnight looks on intently.



Art shop window display of water colors, priced at 25 cents each, is examined by DeKnight.



Sketching outside the Lapin Agile (The Frisky Rabbit), famous Montmartre cafe, DeKnight converses with one of bistro's patrons. DeKnight studied art for two years at Pratt Institute, served three years in Army.

MONTMARTRE HOLDS MEMORIES OF PAST

FABULOUS Montmartre, once a hilly haven for the bohemians of Europe, is no longer headquarters for gifted artists who helped make France the cultural capital of the world. Today it has become an entertainment area where hunger-pinched children and painted prostitutes greet foreigners who come in search of cheap thrills.

Unglamorous, commercialized and stripped of much of its pre-war charm, the district still exerts a subtle fascination for Americans like Avel DeKnight, who associate its narrow, cobbled streets and winding escaliers with the deathless romantic traditions created by Pablo Picasso and Toulouse-Lautrec.

To young DeKnight, Montmartre is Paris and he wanders through it several times a week looking for colorful subjects for his art. His studies at the Beaux Arts Institute keeps him constantly busy, but he always manages to get out to Montmartre to sketch a pictorial record of his student days in Paris.

Frenchmen today are more friendly to Americans now that the GIs have departed, leaving the memory of their brawling behavior. DeKnight finds drunken Americans, who used to infest what they called "Pig's Alley," still recalled by Montmartre residents with amusement not unmingled with disgust.

Though the street painters have few customers and the studios of his artist friends are cheerless and cold, DeKnight still finds the "18th Arrondissement" a place of fascinating tradition and old-world charm.

Both DeKnight and Marius are finding their Paris days as civilians exciting and stimulating although their life is not easy. Food at the university is extremely plain, barely enough to get by on. Occasionally they supplement it by buying a bag of grapes for 25 cents from a street peddler. But in the main, they live as French students do—anxious to keep up with the exacting standard of study in French universities.



Beating out a rhythm on a big bass kettle, this player in the Invaders band uses as beating stick a chair rung covered at one end with rubber from an inner tube.



Carrying heavy oil drum mile after mile during Trinidad parades requires a strong back. Also needed is a strong hand to beat the hard steel hour after hour.

STEEL BANDS

With addition of ping-pong, they now vie with Trinidad calypso

TRINIDAD, land of calypso, has witnessed the birth of a new musical sensation which, some enthusiasts believe, may eventually threaten the popular supremacy of calypso itself.

The steel bands of calypsoland are now moving upstairs into the ivory towers of art after years of floundering in the musical cellars of mere noise. To the steel orchestra, or band, has come song as well as bong. It can now not only beat its well-known rhythm but also render any musical composition from Berlin to Beethoven.

This transformation has come about through the addition of a newly-discovered instrument, the ping-pong, capable of rendering eight to fourteen notes, and giving the ensemble a genuine music which is not unlike the marimba orchestra.

The steel band itself is only six or seven years old but the ping-pong is less than a year old. As with calypso, the inventor's name and the origin of the term, *ping-pong*, are already lost. Nobody knows the inventor's name and nobody has come forward to claim the honor.

The steel orchestras are comprised of in-

struments contrived from old wash-tubs, oil drums, garbage pails, biscuit tins, brake bands and any piece of iron or steel, often salvaged



Maestro Stanley Hunt is leader of the Invaders aggregation of ashcan artists. Rehearsals are held in his back yard. He has headed the band since 1941.

from the city dump, capable of making a noise.

Of these instruments the ping-pong already has become king. A steel barrel—it has been learned that a sweet-oil drum produces the sweetest notes—is cut in half, an end is heated over a fire and the surface beaten, bent and twisted until it issues the precise note desired.

A really fine steel ensemble such as the Invaders, organized and led by Stanley Hunt, contains for concert work two or three ping-pongs, and several tenor kettles, bass kettles (full-sized oil drums) and a "talk-talk" (bamboo), "chac-chac" (shakers), "iron" (usually a brake-band) and, often, a bugle.

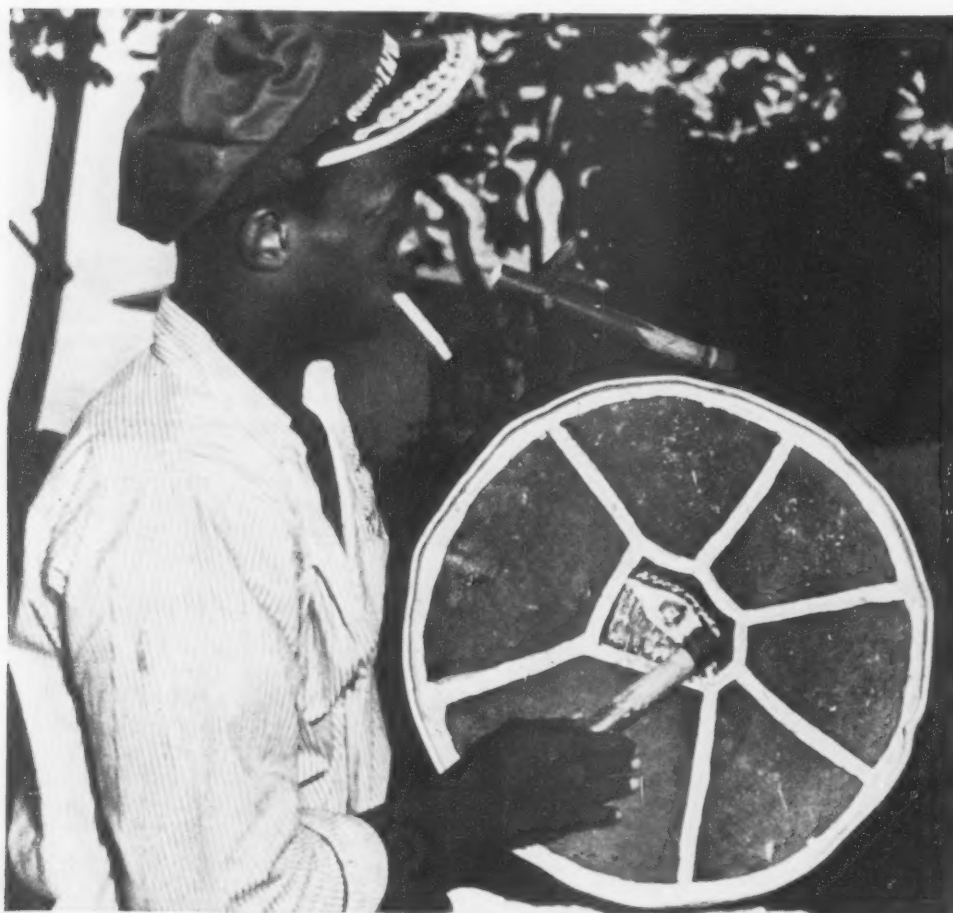
Names of some of the Invaders are: Red Man, Blackhead, Sabu, Ginhead, Sweet Jackie, Loki, Sweetheart, Long Shark and Ponehead. Most of them have trades and their top man, Stanley Hunt, is a pipefitter by trade. The man who keeps the instruments in shape is called a pan-tuner.

All the members of the Invaders wear chauffeurs' caps ornamented with U. S. Army Air Force wings.

When the band gets going with the wind right, they can be heard a mile away.



Ping-pong is the flattest of all the steel barrel instruments in the orchestra which was organized in 1941. It takes a real artist to play the ping-pong since each one made has a slightly different tonal quality than any other and yet all must properly blend to make good music.



Soft and melodious, ping-pongs have a big part in concert work of the Invaders, who number about 25 "beaters." During carnival, however, they number 100 or more. Then the quiet ping-pongs are virtually obliterated by the din of the kettles and drums, the total effect being like thousands of tom-toms.



Bamboo-lamboos with its insistent click-click sets pace for the band, serving same purpose as Cuban claves.

NO REHEARSAL

UNTIL discovery of the ping-pong, the steel band was mostly an irritant to police and neighbors. City ordinances were enacted under pressure from sleepless householders to prohibit the rehearsals within the city limits.

The bands were chiefly to amuse the players themselves and to provide rhythm and accent for marching-dancing feet of the revelers during the Trinidad Carnival.

Now all is changed, or is changing. The average Trinidad resident still looks down upon the lowly music of the people but is being grudgingly forced into recognition of the new steel band as a musical novelty at least on a par with calypso.

The music of the steel ensemble is still in the embryonic stage and few, if any, of the players or leaders can read music, playing en-



Neighborhood youngsters perch on back fence to watch rehearsal of Stanley Hunt's Invaders in his backyard at Tragorete Street.



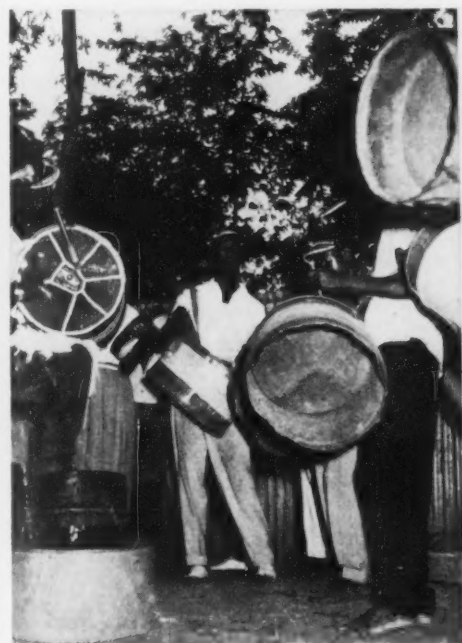
Chac-chac are seeded gourds, much like the maracas of Cuban ensembles.

SAL IN CITY LIMITS

tirely by ear. Already an orchestra such as the Invaders is ready for presentation to American audiences. Sooner or later an alert night-club impresario will tumble to what these units have to offer and will bring one to this country as a most unique and interesting musical novelty.

The Invaders are among the best developed but there are scores, perhaps hundreds, of similar groups which appear during the carnival season to contribute a share of the fun and merry-making.

Some well-known steel bands seen at the last carnival were the Bataan Spy-Smashers, Crime Masters, Desperadoes, Kings of the Underworld, Black Terrors, Sun Valley Serenaders, Belmont Stepyards, Hill 60, Five Graves to Cairo, Stalingrad, Destination Tokyo, The Seabees and The Eighth Army.



Imposing steel lineup of Invaders includes boom, bass kettle, tenor kettle and ping-pong. They rehearse quietly so that neighbors won't complain.



Brake band is salvaged from an auto-wrecker's lot to make an important instrument in the steel band. This auto part is used by most orchestras of the West Indies from Cuba to Curacao. Another instrument in some of the bands is a garbage can lid.



King's Carnival is a big occasion for steel bands which join the march down the main avenue toward Queen's Park. Followers of each group from old ladies to youngsters form a procession half a mile to the rear of the beating bands which make buildings on both sides of the street shake.



Staff conference in office of New York's Collector of Internal Revenue James W. Johnson is attended by key subordinates. Only one-tenth of his staff of 700 is Negro. Johnson's office collects more than 7 per cent of all income taxes in the U. S. His annual salary for handling more than \$3,000,000,000 in taxes is less than \$10,000.

UNCLE SAM'S 3 BILLION DOLLAR TAX COLLECTOR

Lawyer James W. Johnson presides over richest tax-collecting domain in world

THIS MARCH 15, New Yorkers will pay more than three billion dollars to a 50-year-old, North Carolina-born Negro, who was once a bellhop.

He is James W. Johnson, who as Collector of Internal Revenue of the Third New York District, presides over the richest tax domain in the world. When Income Tax Day rolls around this month, his clients will make out a record total of checks to him. They live in the teeming area that stretches from 23rd Street to the northern edge of Manhattan. They come from the four corners of the earth and include peanut stands and 100-story buildings, elevator operators and millionaires.

Few of Johnson's multi-racial customers know that the man who supervises their tax payments is a Negro, and to the quiet, affable collector who believes color should have no import on such a job, it is just as well. "I hope," he once told a reporter, "that the taxpayers of my district don't look on me as a colored collector, but as one who is interested in everybody's welfare."

Though a district revenue collector operates largely as an impersonal figure remote from the individual taxpayer, he occasionally has opportunities to show sympathy and understanding; Johnson tries not to muffle these. He prizes letters like the one sent him by a woman to



Macy's department store, biggest department store in the world, is located in Third N. Y. Tax District.



Rockefeller Center, famed showplace of Manhattan, is one of many skyscrapers that pays Johnson's office.



Waldorf-Astoria Hotel is the world's most famous class hotel. Its taxes are paid into Johnson's district office.



Answering his mail, Johnson is assisted by his secretary, Anna Ziefert, to whom he also dictates his many speeches and radio addresses.

whom he granted an extension of time to pay her taxes when her mother's illness called her across the country. The letter, gushing with gratitude, is an illustration of Johnson's claim that collecting taxes is not without compassion.

Johnson took office in 1943 when Third District incomes were rising and company profits climbing. Last year they reached an all-time peak. While country-wide tax collections by the bureau dropped in 1946 by 7.1 per cent, Johnson's district zoomed to the top with a 7.6 per cent increase, revealing its formidable concentration of top-bracket incomes and million-dollar corporations.

Some of the world's most powerful banks and corporations come within the jurisdiction of the collector of the Third District.

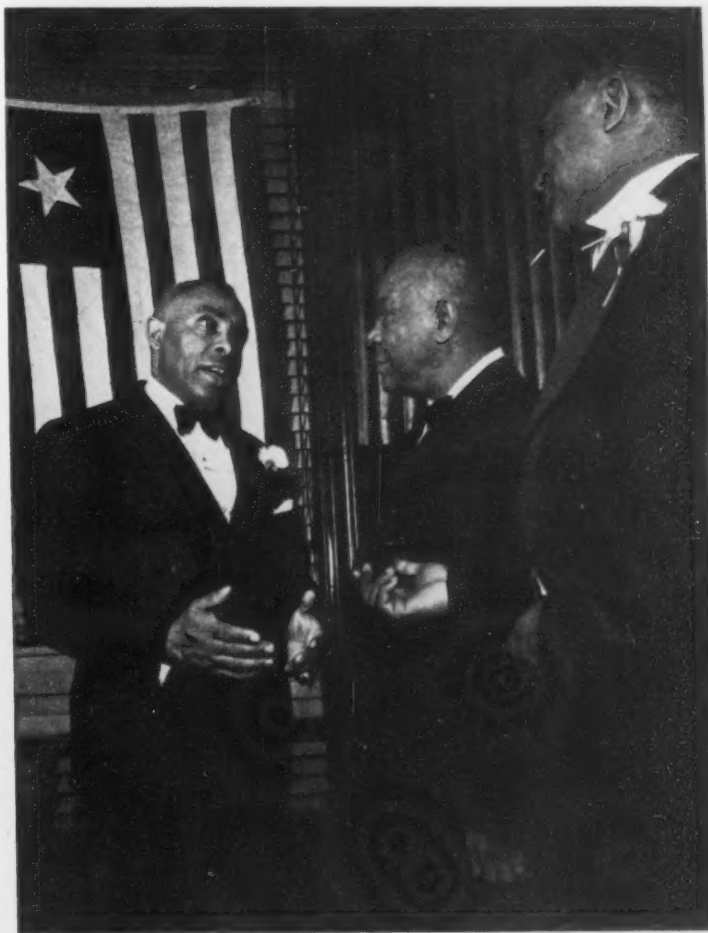
The withholding tax has made Johnson an indirect acquaintance of Park Avenue dowagers and Harlem mail carriers, garment manufacturers and Stork Club habitués, Columbia University professors and public school teachers in the Bronx. When the long, probing arms of the Johnson tax-gathering machine reach out for the revenue, color and class differences count for little. The only question asked is: "What's coming to Uncle Sam?" Last year these relentlessly-efficient arms raked in \$3,221,980,555.86.



Mail department employees of Third N. Y. District office handle tax checks that sometimes run into millions. Johnson here examines a completed tax form.



Lecturing is important part of Johnson's program. Here he explains problems of tax collecting to N.Y.U.'s Institute of Taxation while Dean Paul A. McGhee listens.



At formal dance given by Phi Beta Sigma, his fraternity, Johnson chats amiably with James F. Cooper, Liberian delegate to the U.N., and B. Franklin Vaughn.

Continued on Next Page



Johnsons own their home,
an eight-room house in
middle-class Tuckahoe, N.Y.



Suburban life of Johnson and his wife is quiet, unhurried. The Collector of Internal Revenue usually gets back to Tuckahoe at 6 in the evening, often retires after dinner to his first-floor den which he uses as a workshop. Their local social life is limited to an occasional visit to a neighbor. When at home they seldom stay up after midnight. Johnson rises daily at 7, showers, breakfasts and catches the 8:30 New York train, arriving thirty minutes later at Grand Central Station (below).

JOHNSON'S JOB IS POLITICAL PLUM

THE POST of Collector of Internal Revenue is a political plum and James W. Johnson's appointment in October, 1943, was a reward for long, loyal work in the Democratic Party. If a G.O.P. president is elected in 1948, Collector Johnson will automatically be succeeded by a Republican.

Party considerations aside, however, Johnson is as competent and qualified a collector as has ever presided over the affairs of the billion-dollar Third District.

During Johnson's term the total tax take of the district has risen fantastically along with the national increase in tax payers. His district now collects more taxes in a single year than all Bureau of Internal Revenue districts did in 1935.

The Third District's first collector, Republican Charles W. Anderson, was a Negro. The job was created especially for him in 1923 as a G.O.P. concession to the rising political

strength of New York's Negro population. Refusal of the Democrats to appoint a Negro successor to Anderson in 1932 led to long, loud protests by the Negro press and politicians.

The Democratic Administration responded to this pressure by appointing a Negro as chief office deputy. Johnson got this job in 1939, became Acting Collector in 1943 upon the resignation of Collector Joseph T. Higgins. His appointment by President Roosevelt as collector in October of that year marked the return of a Negro to the office 20 years after Charles W. Anderson was first appointed.

Johnson is a member of the Beaver Ramapo Democratic Club, can be classed as conservative member of the party.

His 50th birthday will come this year on March 6 just nine days before the final deadline for filing income tax returns. He may not have too much time to celebrate because of the closeness of the two dates.





Household is small, consists of Olyve, his wife, whom he married 25 years ago, and Skibie who has been their pet for seven years.



Skibie, Johnson's mongrel German shepherd dog, plays with his master on the lawn. Johnsons have lived in Colonial Heights section of Tuckahoe for six years.



Driving to the station each morning to catch the 8:30 to Grand Central, Johnson is usually accompanied by his wife, who drives car back to the house.

FROM DINING CAR WAITER TO NO. 1 TAX COLLECTOR

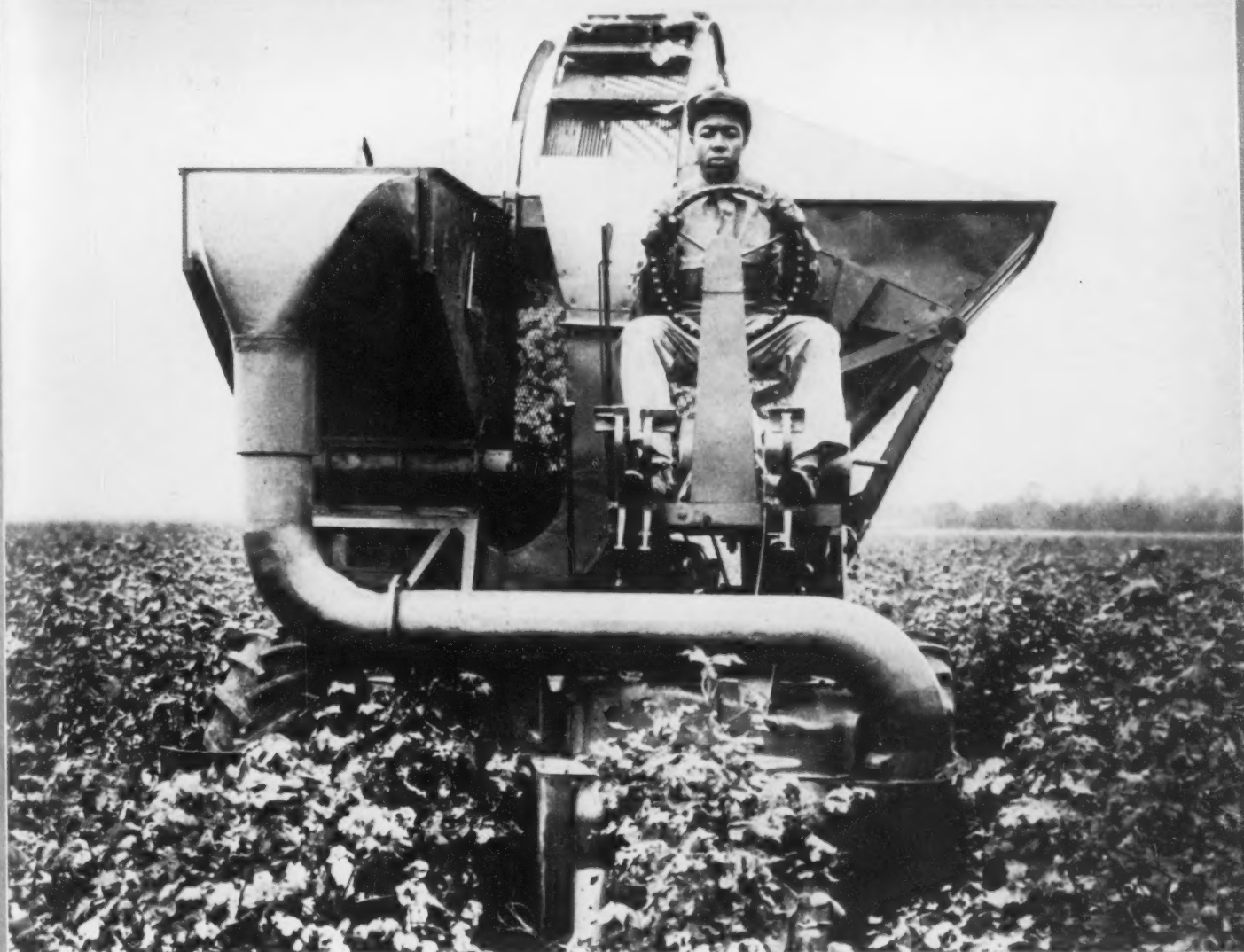
DISTRICT Collector of Internal Revenue Johnson was once a dining car waiter who served meals to such celebrated politicians as Herbert Hoover and former Chief Justice Charles Evans Hughes.

Constant contact and conversation with political bigwigs who rode the trains he worked helped shape an ambition to study law and ultimately enter politics. It is possible too that these experiences affected his political thinking. He is a cautious conservative who thinks the Negro's fight for equality can best be served by securing knowledge and improving job qualifications "in such a way that even the prejudiced will see their abilities."

His own career peculiarly exemplifies his theory of personal success. Orphaned at the age of 10, he put himself through Howard University by working summers as a hatcheck boy, cardroom boy, bellhop and waiter. After graduation he practiced law from a 135th Street office in New York City, continued studying after he became Chief Office Deputy of the Third District, receiving an M.A. in 1940 from New York University's School of Law. Following his own advice to "always keep improving knowledge," he became an expert in taxation problems by hard study after working hours.

Just about this time he is engaged in busily answering hundreds of questions on tax procedure, both those impersonally addressed to him by the taxpayers of his district and those posed by the many audiences to which he lectures.

With tax return time just around the corner his voice is also apt to be heard coming over the radio any day, telling the people of New York in a warm, friendly manner how to fill out and file their income tax return forms.



Cotton picker operated by single worker can do the work of 60 field hands. This McCormick-Deering model harvests six to eight bales of cotton per day at a cost of a little over \$5 per bale compared to \$40 per bale for hand-picked cotton. Lint, stripped from plants by wires on rotating drums, is sucked up through huge pipe.

REVOLUTION IN COTTONLAND

New farm machinery threatens to oust 3,000,000 Negroes in ten states

THERE'S a new sound over the South's cotton fields. The roar of powerful tractors is drowning out the traditional work songs of Negro field hands.

King Cotton, a tired, tyrannical monarch, is making a comeback with mechanical seeders, flame-throwing weeders and amazing pickers. With the help of modern science and technology, King Cotton is holding onto his very shaky throne—but at a terrific price.

The inevitable mechanization and industrialization of the South will wipe out overnight a whole way of life for 3,000,000 Negroes.

Some 400,000 Negro tenant farmers and 240,000 sharecroppers and their families, together with countless whites, face eviction from the land they work in 10 states from the Atlantic seaboard to Texas. This threat will become a grim reality in at least ten years, experts predict.

King Cotton built up his vast empire with the sweat and blood of black men—first toiling as slaves on huge Gone-With-The-Wind plantations, later as sharecroppers on Tobacco-Road tenant farms. But once achieved, U. S. domination of the world market steadily declined as cheaper cotton from Mexico, Brazil, Egypt, Africa, India, China and Russia forged ahead.

By 1940 American cotton was on the verge of collapse, was saved only by the shot in the arm administered by the boom of World War II. Prices jumped to 37.34 cents a pound, a long way up from the five-cent cotton of Depression days. Dwindling cotton exports have cut cotton's place in American economy to less than 20 per cent of the total U. S. crop in World War II compared to 70 per cent of the total in 1910.

The recent collapse of the cotton market due to a speculation orgy did much to hasten the advent of machine methods of cultivation.

Today the U. S. is all out to recapture foreign trade.

The U. S. Department of Agriculture has a five-year plan for cotton growers which it hopes will revolutionize cotton-growing methods through machinery and put U. S. cotton back at the world market level of 10 cents a pound. The new cotton plantation will be run like a factory; it will require a few skilled mechanics who will be well-paid and well-housed.

But the Negro farmer is not a part of the picture in this new, streamlined South that is envisioned. He will be the hardest hit by changeover from hand labor to machines. Today, saddled with debt and eking out a bare existence, the Negro cotton worker earns at the most \$2.20 a day during the 100-day cotton season. But the future is even more grim, for when the relentless machines take over, he will have nothing.

(Continued on Next Page)

PLOWING



OLD This Georgia farmer still uses hand-plow and team of mules. During depression, his average wage was \$3 a week, during war \$13 a week.



NEW Tractor, equipped for plowing, is used by farm owner Dave Lewis in Alabama. Tractors work seven times as fast as work animals.

SMALL FARMERS DOOMED BY NEW COTTON PICKER

COTTON is ancient (samples found in tombs in India date it back to 3,000 B.C.) and methods of growing a cotton crop are just as old.

But hand picking, lengthy and laborious, is doomed by the new mechanical cotton picker, invented 15 years ago by Mack and John Rust of Memphis. It will eventually displace four out of five cotton hands and bring up to date the one step in cotton growing that has not changed since the days of the Pharaohs.

Priced at \$4,750, the cotton picker is still beyond the reach of most small growers and eventually these men will have to go out of business or buy cooperatively. Minimum acreage for mechanized cotton cultivation is 150,

which means a farm of 300 acres run by one farmer and one hired hand. Under the old system there was one sharecropper to every 10 or 15 acres of cotton land.

Production of cotton pickers is just beginning to pick up. More and more of these machines are rolling off assembly lines at International Harvester, Allis-Chalmers and John Deere factories into fields in 16 states where a million families spend their lives growing cotton. This year International Harvester plans to turn out a record number of pickers at its new Memphis plant.

Simple in principle, although a knotty technical problem to solve, the cotton picker is 60 times as fast as a man. Prickly, moist spindles

PLANTING



OLD Slow hand cotton seeder is operated by John Marsh in Alabama. Even during war average tenant farmer made only \$220 yearly.

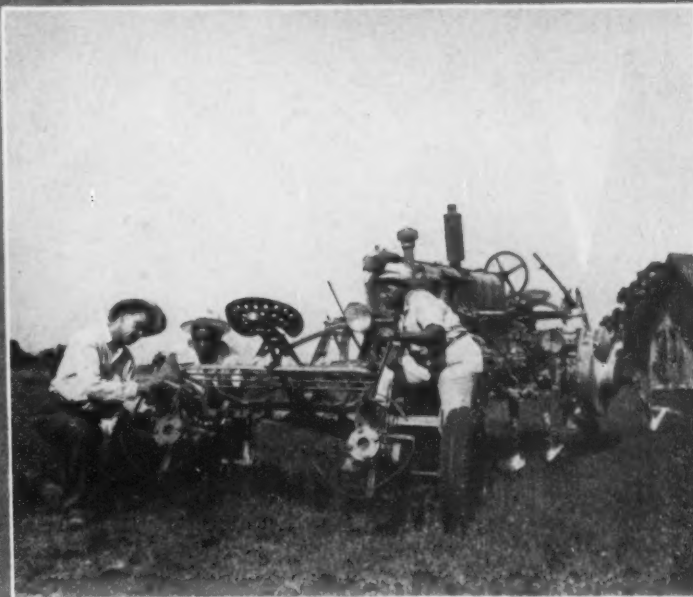


NEW Using tractor, Joe Madrie sows seeds on Arizona farm more efficiently than by hand. South has less than one of every four tractors.

CHOPPING



OLD Entire family wield hoes at chopping time. Tiring and tedious, this method cost \$4.50 per acre compared to \$1 per acre for machine.



NEW Second farmer in Arkansas to own two-row mechanical cotton chopper was Watt Winston of Moscow. Machine does work of 12 men.

on two revolving drums strip off the ripe lint, pass over the smooth, hard covering of unripened bolls. Rotating rubber discs take the lint from the spindles and a vacuum pump draws it up into a container.

Since mechanization is useless without mass production, the small farmer, his mule and hand plow are slated to go. However, many an independent Negro farmer will benefit as the South goes machine-minded. Of 882,250 Negro farm operators in the U. S., 181,016 own their farms, a large proportion of them cotton growers.

Using tractors and power equipment, the farmer will be able to work beyond the time-honored "can to can't" schedule, will be able

to break away from the "one crop" system. Since World War I agricultural experts have been urging the South to switch to other crops, to give the worn-out soil a chance to revitalize.

Now, in order to survive, the small farmer must adopt modern methods of cultivation, for one fact is becoming painfully obvious: there are just too many people trying to grub a living from southern soil. Twice as many people per acre live on farms in the Cotton Belt as compared with the rest of the country.

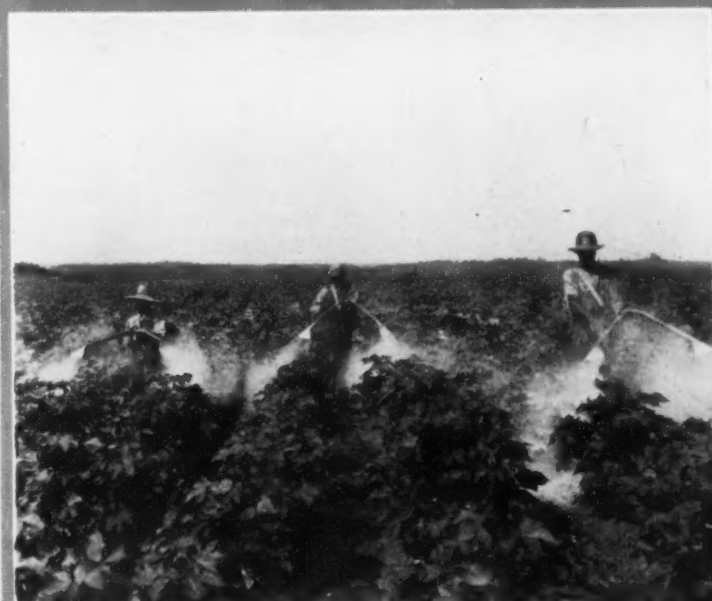
Sparking the Department of Agriculture's program for reclaiming the South are the Extension Service agents, 750 of them Negroes. The Soil Conservation Service has about 50 colored technicians whose work is supple-

mented by Negro contact representatives of the Production and Marketing Administration.

Wide-awake Negro youth in the South are preparing for the mechanical revolution in technical schools like Hampton and Tuskegee Institutes, recently held a special panel discussion on farm problems at the annual conference of the Southern Negro Youth Congress.

But even with the best of plans, it is evident that the Southern labor force will have to be cut 40 per cent in the next ten to 15 years. And most of those displaced will head north to industrial centers. Already the experts are predicting that 15 years from now, the majority of the nation's Negroes will live north of the Mason and Dixon Line.

DUSTING



OLD Boll weevil gets dose of poison from hand-powered duster on Georgia farm. Cotton requires only about 100 days work a year.

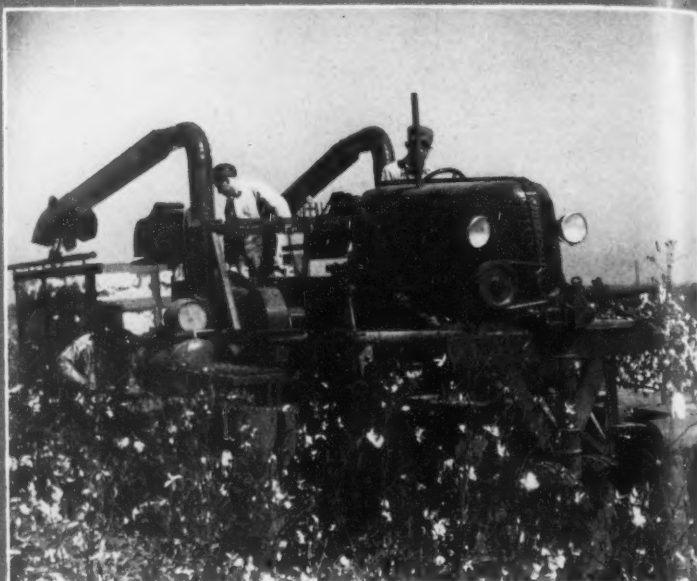


NEW Airplane is new weapon against boll weevil. Low-flying plane dusts cotton field with calcium arsenate, potent new insecticide.

PICKING



OLD Hand cotton picking in Rankin County, Mississippi, these men average 15 pounds per hour. 150 man hours go into a bale of cotton.



NEW Rust cotton picker perfected after 20 years of experimenting picks up to 1,000 pounds an hour, requires only 25 man hours for bale.

FARMERS WHO STAY IN SOUTH TURN TO NEW CROPS

SHARECROPPING, another name for the tenant-credit system, is merely an extension of slavery for the Negro. Originally a 50-50 proposition, the system has degenerated to the point where scheming planters and crooked commissary clerks make certain the tenant, poor white as well as colored, remains hopelessly in debt.

No written leases, poor housing, inadequate diet, bad roads, short-term schools, and all the other evils of sharecropping have worked to keep the Negro at the bottom of Dixie's cotton economy.

Negro sharecroppers numbered almost 300,000 in the 1940 census, a little less than half of the total Negro farm operator population in the South. Already this farm force has shrunk by 60,000 families. As once-scarce machinery is brought into barns and sheds, the exodus of colored farm help grows.

What will happen to the millions displaced by the machine is a problem that concerns the North as well as the South. Negro leaders like Dr. Charles S. Johnson, president of Fisk University, are credited with the belief that some 4 million Negroes will leave the South during the next 10 or 15 years.

Unskilled, they will present serious problems of employment; unurbanized, they will add to the race relations problems, especially in cities where discrimination and segregation have spurted since the war's end. White southerners who also are migrating North will pack along their violent anti-Negro prejudices, complicate the process of adjustment and integration.

Those who see the handwriting on the wall for the South are calling for a national program to coordinate the energies of North and South to cope with the tremendous task of

handling America's imminent displaced persons problem.

The Negroes who remain in the new, mechanized cotton country will have two alternatives: take non-farm jobs, or turn to other types of farming. Already, small owners and some tenants have shifted to other crops like strawberries, cabbage, peanuts, tobacco, poultry and livestock.

The land tilled by black hands dropped from 38,000,000 acres to 31,000,000 acres during the decade 1930-1940, but there remain about 11,000,000 acres in cultivation owned or part-owned by colored farmers. These are the men who will gain from the more efficient agricultural methods being introduced into



Child labor was inevitable under hand picking and schooling was neglected.

the South. Tractor power alone has speeded up cotton planting to seven times the leisurely gait of the mule.

With the guidance of county agents, farmers who have switched to other crops have found a new outlet for their produce in curb market associations. A Wilson, North Carolina, Negro sharecropper last year grossed \$1,400 from curb market sales of lima beans, smoked meat, eggs, tomatoes, potatoes and flowers.

In Texas, a county agent has organized 101 colored farmers into a watermelon marketing co-op which sold 72 carloads of melons in 1946. The farmers brought their melons to the co-op office, received weigh bills. Three hours later they had their checks, totaling \$55,000, and were ready to go home.

Inevitably, the standard of living in the South must go up as Negroes and poor whites become more self-sufficient on their farms. Rural electrification projects are bringing electricity to more and more farms; plumbing and telephones are no longer novelties.

Pioneers in the trend to mechanization and new crops are Negro farm youths. Their awareness of the problems their section of the country faces makes the job of the Extension agents easier with the adults. There are about 300,000 colored 4-H boys and girls and about 22,000 who are members of the New Farmers of America.

Speaking to the Southern Negro Youth Congress recently, Information Specialist Sherman Briscoe, of the Department of Agriculture, said:

"It seems to me that for the long pull, we must solve the cotton problem in terms of people and their welfare and in terms of youths growing into tomorrow's citizens."



Fortune teller "Madame Thorpe" started off Johnny's day by predicting he'd get married soon. Girls enjoyed watching while eating cotton candy.

A DAY AT THE FAIR

NEGRO Achievement Day at the State Fair is traditionally a big event in Texas. At this year's fair, more than 125,000 Negroes flocked to Dallas from all parts of the state.

Two who joined in the fun were Wiley College sweethearts, Addie Jean Thompson and Johnny Peoples.

For Johnny, 21-year-old senior from Houston, and Addie, 20, a soph and from Muskogee, Oklahoma, the State Fair will be an occasion to remember for many years to come. They're due for the traditional movie windup to Fair trips when they march to the altar to get married after he graduates next June.



Precarious ferris wheel and roller coaster were musts for Addie and Johnny. Addie's best friend Hazel Pruitt went along on the ferris wheel too. The girls squealed as the big wheel went "over the top" but wound up the rides with hair unruffled. Johnny is a physical education major while Addie plans to design dresses.



Penny arcade gives Johnny a chance to show his marksmanship. Later he also beat the dice game (below) and won a big Panda doll for Addie.





Sculpture of Selma Burke has been praised by experts for its depth, sincerity and high emotion content. Variety of her subject matter is shown in plaster cast of Mrs. Mary McLeod Bethune (left) and figure of ballet dancer (above). Model is Doris Reubens.

SELMA BURKE

Her vital statues reflect men and moments of today for the coming world of tomorrow

SCULPTURE to Selma Burke, a restless, robust woman of 39, is no tradition-encrusted art rigidly wedded to the styles of ancient geniuses like Michelangelo and Donatello, but an exciting method of capturing significant moments and figures of today's world.

Her search for vital subject matter takes her into strange places and brings her in contact with rare personages, both obscure and renowned. She has sculpted the rich and the poor, the great and the lowly and her art has been broad enough to encompass them all.

A gentle, unobtrusive, broad-bosomed lady with an amiable personality, she is as much at home in the White House as she is at the grass roots level of the nation's life. She seldom works on quick impulses, preferring to tackle subjects only after long and thoughtful planning.

Working with the infinite care characteristic of an artist imbued with a desire to give all her works great strength and permanence, she has had statues exhibited in the foremost galleries of the country.

She is the rare phenomenon of an artist who makes money, has many more commissions than she can handle. Yet she is far from being commercial and still takes the same pains and care with her pieces as she did when she first began playing with clay as a child. Prize after prize and much public acclaim has not turned her head.

Believing that artists should spread their knowledge and talents over a wider area, she turned her strong, graceful hands a year ago to a project close to her heart. Instead of putting in a full day in her studio working on highly saleable pieces, she opened an art school on West 3rd Street in Greenwich Village, set up a faculty composed of some of her most brilliant associates in the art world, and announced that the only qualifications determining the admission of students would be a demonstrated love of art and a sincere desire to learn.

The school has grown fast and the racial makeup of the student body (more than two-thirds are white) would seem to justify Miss Burke's long-held belief that art can be a great leveller of class and race lines. It is proof too, she thinks, of the soundness of her philosophy that merit will inevitably be rewarded.



Four students of Selma Burke's school of art sketch from a life model, while young woman at rear uses modeling clay to develop her sense of anatomy. School is in Greenwich Village, gives instruction in sculpture, drawing and painting to a predominantly white group of students. Miss Burke feels achievement can surmount racial discrimination. "I believe," she once said, "that whoever you are, if you really have something to display, it will be recognized."

Teacher Edna Rabouin of school faculty gives three members of her class some pointers on drawing the human body. Before the war Selma taught in Harlem Art Center. She also worked on the WPA art project.

Strong, deft fingers of Selma Burke create a face from a mass of modeling clay as first stage in making plaque, while fascinated boy student Ralph Garner looks on.





Seated Nude is one of Miss Burke's more recent works, is currently on display in the Greenwich Village studio of the artist.



Selma Burke is a benign, warm-spirited woman who has been likened to a country schoolmarm. She has devoted much of her career to teaching art to others. Feeling that artists should "get out of their studios" in wartime, she worked in a New Jersey war plant in 1940 and later drove a truck in the Brooklyn Navy Yard.



Compassion, cast of which is shown above, was originally carved in mahogany, and is owned by Leland Stowe, well-known foreign correspondent.

MOST EXCITING AND TRAGIC

LIKE most recent Negro sculpture, the work of Selma Burke has little racial flavor. Its appeal is to all peoples.

Though she has striven with great success to reflect the struggles of her race, she is most widely-known for pieces like "Lafayette," "Salome," and a prize-winning plaque of the late President Roosevelt.

Those who know her intimately say that this universality of her art comes from a teeming life packed with travel, study and acute observation of humanity.

As a child in Mooresville, N.C., her home town, she delighted and amused her elders by whittling wood and making an endless succession of clay figures. Her hope that this carving talent would lead straightway to an art education was blasted by her mother's lack of faith in the security of art as a career. Instead she studied nursing, graduating at the head of her class.

She came from a family of Methodist ministers. Her father early encouraged her talent for art which she picked up while doing one of her chores—whitewashing the fireplaces with a wash made of local clay. She discovered that this clay could be molded into a variety of shapes.

However, her father died when she was 12. A local white man, William Arial, who was superintendent of schools, took her into

his home to tutor her when she was 14 and too far advanced to get anything out of the school for Negro children in Mooresville. He got into a battle with the local townsfolk over her but insisted on getting for her any book she wanted from the local library—an institution restricted to whites.

Years later she paid back the debt. She contributed a bust of the town doctor to the library, but asked in return that the Negro children be allowed to borrow books. Her request was granted.

She travelled to distant Winston-Salem to go to high school but finally had to drop her formal training to go to nursing school because her mother "thought sculpture would leave me starving."

But nursing was not her *metier*. She discovered this after several months in the profession and gave it up to go to New York in 1935 in search of the technique her native talent needed.

She had to sell her father's books to get money to go to New York and still has not overcome her feeling of guilt of getting mere money for his library. Today she has an immense library of her own and spends much time reading. This somewhat rectifies her "crime."

To keep herself alive when she first arrived in New York she took a job modelling at



At home in her East 10th Street Studio, Miss Burke finds reading welcome relaxation from a long day at work at her school at 67 West 3rd Street. Her studio, a large one-room loft, is filled with statuary. She lives alone. She was married in 1928 but her husband died 11 months later of blood poisoning. She still wears his ring.

JOB WAS HER FDR PLAQUE

Sarah Lawrence College, while continuing her work in clay sculpture. Her serious training began when she won a scholarship to Columbia to study in the School of Architecture. Further recognition came when a paper on sculpting materials won for her a \$1500 Rosenwald Award.

Europe beckoned and in 1938 she crossed the Atlantic to spend nearly a year roaming through France, Germany and Austria, gathering fresh material and improving her craftsmanship. In Paris she studied for a while under the great Maillol, and in Vienna with the renowned Povolney.

At the end of the year she came back to America infused by contact with Europe's old culture with a flaming urge to contribute something worthwhile to the culture of her own land. She found a job teaching on a WPA project in Harlem and at the same time worked on her own in a small studio to give plastic expression to the ideas that flooded her mind.

Selma Burke's most famous work, a bronze plaque of Franklin D. Roosevelt, finished after the death of the President, now hangs in the Hall of Records in Washington. She won the honor of sculpting the President in a national competition in 1944. It was her most exciting assignment and, because of the death of her distinguished subject before the

work was completed, the most tragic.

She studied the President's features during two sittings, then did seven studies of FDR which she felt "were so idealized they were not good." This was because she was so overwhelmed by his greatness that it interfered with the creation of a true reproduction.

A third and final sitting was arranged with Roosevelt but death intervened at Warm Springs on April 12, 1945. She was deeply affected by the passing of the man she revered, still regards him with near veneration. The plaque portrays Roosevelt's profile against the background of the text of the Four Freedoms.

Miss Burke has said that she purposely made the president appear younger than his 63 years in order to preserve the characteristic look he wore through most of his public life.

"This profile," she told Mrs. Roosevelt, "is not for today but for tomorrow and all time.

"Five hundred years from now, America and all the world will want to look on our President, not as he was for the few months before he died, but as we saw him for most of the time he was with us—strong, so full of life, and with that wonderful look of going forward."

Selma Burke's most important mission in life today is to bring art down to the common man, to give it everyday meaning and contact, to make it as "realistic as breathing."



Talented cook as well as artist, Miss Burke delights in preparing exotic, highly-spiced dishes. Here she places in oven her own special "codfish dish."



Baked codfish is smilingly regarded by Miss Burke, who puts almost as much concentration and imagination into preparing her food as she does into statues.



Afternoon tea is taken in her studio with model Doris Reubens and young pupil Ralph Garner. Miss Burke is a member of the PAC and the Friends of Democracy.

GOODBYE MAMMY, HELLO MOM

SOMETHING startling and significant has been happening in the kitchens—and kitchenettes, too—of Negro families during the past five years. It has not made headlines in the Negro press but certainly stacks up with the biggest news of the past decade.

Just ask Junior, who's been getting his bread and peanut butter sandwiches regularly after school and finding that rip in his blue jeans mended when he goes out to play. Or ask Pop, who now comes home to a hot supper of pork chops and greens instead of eating a lukewarm blue plate dinner at Nick's Cafe or Sadie's Tea Shoppe. And Sister Kate will join in spreading the glad tidings too, because now she goes to the movies with friend Johnnie instead of baby-sitting with Junior.

Yes, it seems Mom has come home.

No one knows just when Mom came home. It was some time around Pearl Harbor Day, just a little after Pop went out and got a war job that put the family on a balanced budget for the first time in years. Right off, he told Mom to tell "Madam" that her maid was through. But Mom said "No." It was too sudden. She hung on for a while until her next-door neighbor told her about war jobs for women. That's when Mom dropped her dust pan and dish rag and got herself a welding outfit.

Before long, there was money in the bank. And Pop even became an investor; he had more than \$500 worth of war bonds.

It was too good to last. But when reconversion and the layoffs came, Papa was able to get another job—even if the pay wasn't as high. And Mom—well, she decided she would go home.

Negro Mothers Come Home

AND SO today in thousands of Negro homes, the Negro mother has come home—come home perhaps for the first time since 1619 when the first Negro families landed at Jamestown, Virginia.

In those early days, the Negro mother was a slave, working the fields from sunup to sundown. She was a breeder of more slaves, considered no better nor worse than a brood mare. Slaves were mated to get more human work animals; then families were broken up on the slave block. Husband and wife were shipped to different plantations to start the breeding process all over again.

But somewhere in those dark days, it was discovered that beneath a black as well as a white skin, there beat the heart of a mother filled with love of children. And so the slavers, who had not hesitated to prostitute the bodies of Negro womanhood, did the same to the souls of Negro mothers.

That's how Mammy was born.

Mammy was such a devoted and loyal mother that she soon became celebrated in song and literature. And when slavery perished on the parapets at Appomattox and Gettysburg, Mammy didn't die. For more than a half-century, she hung on as a Dixie institution, paid perhaps \$10 a month and an occasional pot of black eyed peas or an old dress.

It finally took modern industrial life to inter Mammy. But in her place came the domestic, forced out of her home to supplement the low wages, if any, of her husband. Paltry as were her earnings from housework, they still meant something. Less than 10 per cent of the working mothers added more than \$20 a week to family income, a Harlem study showed, but that little bit extra was in many instances the difference between starvation and two or three meals a day.

Kitchen Revolution

THEN World War II caused a kitchen revolution.

It took Negro mothers out of white kitchens, put them in factories and shipyards. When it was all over, they went back to kitchens—but this time their own.

During the war, Negro husbands were for the first time in many years earning enough to support their families without supplemental income from their wives. As Negro men dropped their brooms and mops to move out of menial occupations into industry, their wives were able to stay at home and become housewives.

There have been no "Welcome Home" signs hung up on the door, though well there might have been, but the Negro mother is finding a warm greeting from her family. The cooking over which the "white folks" used to go into ecstasies is now reserved for her own family and they really appreciate it. And Junior doesn't spend as much time in the street with "the gang"; he's putting more time in on his homework. Domestic peace seems to be the order of things since she came home.

She Can't Live On Love

THE MILLION Negro women who were counted in domestic service before 1941 have dwindled away until today the law of supply and demand has sent the wages of domestics up 1,000 per cent in the last 11 years, according to the New York State Department of Labor. Back in 1935, the average weekly wage of New York domestic workers was \$3.50. Today it is \$30.

Some six out of ten Negro women in Manhattan still are employed as domestics in private homes, says the New York Urban League, but the figure is steadily going down as more and more Negro mothers go home—to stay. What's bothering many sociologists, however, is how long can the trend last? All that's needed to knock it flat, many maintain, is a whiff of depression.

Much as the Negro mother loves her home, she can't live on love. In the more than three million Negro households in the nation, the economic barometer seems to have its most drastic effects on the colored mother. She is the last resort, the ever-important reserve to hold the family together when unemployment strikes. Statistics show that as Negro industrial employment drops, the proportion of working Negro married women goes up and it can be expected to happen again . . . if and when.

A Woman's Place

WHETHER you politely and optimistically call it a "slight recession" or a "big depression," nobody denies that the time is coming, especially for colored families, when Mom will have to earn some money again. But even if she is forced back into white kitchens, the Negro mother—once having tasted freedom and independence in her own home—will not stay. She is bound to escape the first chance she gets.

Many of the country's Moms are spending a little time on the headlines these days and learning where they stand in relation to the world around them. They are learning that they need not go back to being Mrs. Palmer's Honey.

Perhaps single girls in domestic service today hold the key to the future for many Negro mothers who may once again have to leave their homes and doorkeys around their children's necks when they go to work. Now when cooks and houseworkers are scarce and sought-after, labor unions of domestics are getting their start. Tomorrow, with domestics all-too-available, may be too late.

Not that a woman's place is in the kitchen necessarily. Nobody wants to tie a woman to her hearthstone with hackneyed phrases and ideas about where her place is. But every family should be able to live on the income of one breadwinner. And every woman should be able to choose whether she wants to devote her days to her children and her home or to a career girl's job.

Perhaps in not too many months, Mom will have no choice.

But it doesn't have to be that way always. Not if Mom gets wise.

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Dorothy Dandridge Nicholas puts finishing touches on her Sunday morning coffee table featuring banana bread (center), cinnamon buns (back) and date braid (right). Other plate has date and nut twist.

Quick Coffee Breads For Sunday Morning

By Freda DeKnight

NOTHING can be more appetizing on a crisp, cool Sunday morning than the smell of spicy hot breads and coffee. The aroma will wake your family without an alarm clock and have them at the breakfast table pronto.

Lovely screen and stage star Dorothy Dandridge finds the recipes on this page for ba-

nana bread, quick cinnamon buns and date braid just the thing to put her famous husband, Harold Nicholas of the dancing Nicholas brothers, in a chipper mood Sabbath a.m.'s. She finds these recipes time savers whether for guests or just the family. They prove perfect for a busy career girl like Dorothy, who is also a perfect mother and a good housewife.



Screen star as well as housewife, Dorothy Dandridge's most recent movie appearance was in *Pillow To Post* with Louis Armstrong and his band. She is daughter of radio and screen star Ruby Dandridge and went touring in vaudeville with her mother when she was only 7 years old. Later she and her sister, Vivian, travelled widely as "The Dandridge Sisters" and went to Hawaii and Europe with their act.

Banana Bread



1 Cream $\frac{1}{2}$ cup butter or other shortening with $\frac{1}{2}$ cup sugar. Add $1\frac{1}{2}$ cup of mashed bananas.



2 Add 2 eggs unbeaten, $2\frac{1}{2}$ cups sifted flour, 1 tsp. soda, $\frac{1}{2}$ tsp. salt and $\frac{1}{2}$ tsp. nutmeg. Beat well.



3 Add $\frac{1}{2}$ cup chopped walnuts to batter. Beat three minutes and pour into greased baking dish.

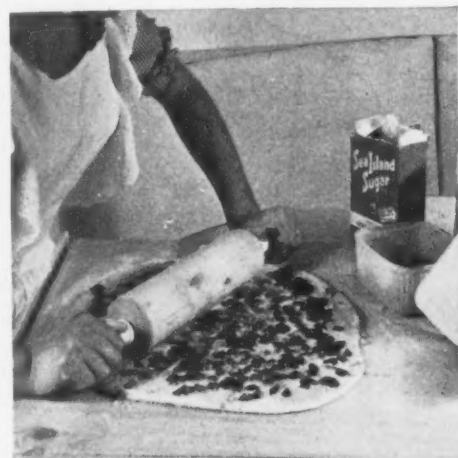


4 Place in oven and bake one hour at 325° F. temperature. This makes two medium-sized loaves of banana bread, which can be used for school lunch sandwiches or served at bridge parties.

Cinnamon Buns



1 Make a rich biscuit dough using 4 cups flour, 3 tsp. baking powder, $\frac{1}{2}$ cup shortening, 1 tsp. salt, 1 tsp. sugar, 1 cup milk (or enough to hold flour mixture together), 1 egg slightly beaten. Knead lightly. Divide in half and save one half for date braid. Roll one half very thin. Spread soft butter and sprinkle with cinnamon. This recipe is ideal for afternoon teas.



2 Mix 1 cup brown sugar, 1 cup raisins and spread over the dough liberally. Roll into dough with rolling pin.

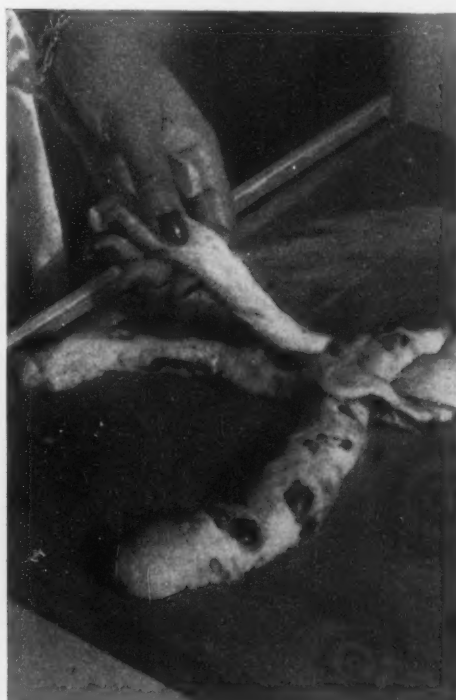


3 Roll up carefully like a jelly roll. Cut in $\frac{1}{2}$ inch slices with sharp knife. Bake in greased pan in 350° F. oven 25 minutes.



Daughter Harolynn, just 3 years old, samples Dorothy's efforts and says: "Mmm, mmm, good!" The Dandridge family came to California ten years ago with both daughters going into movies.

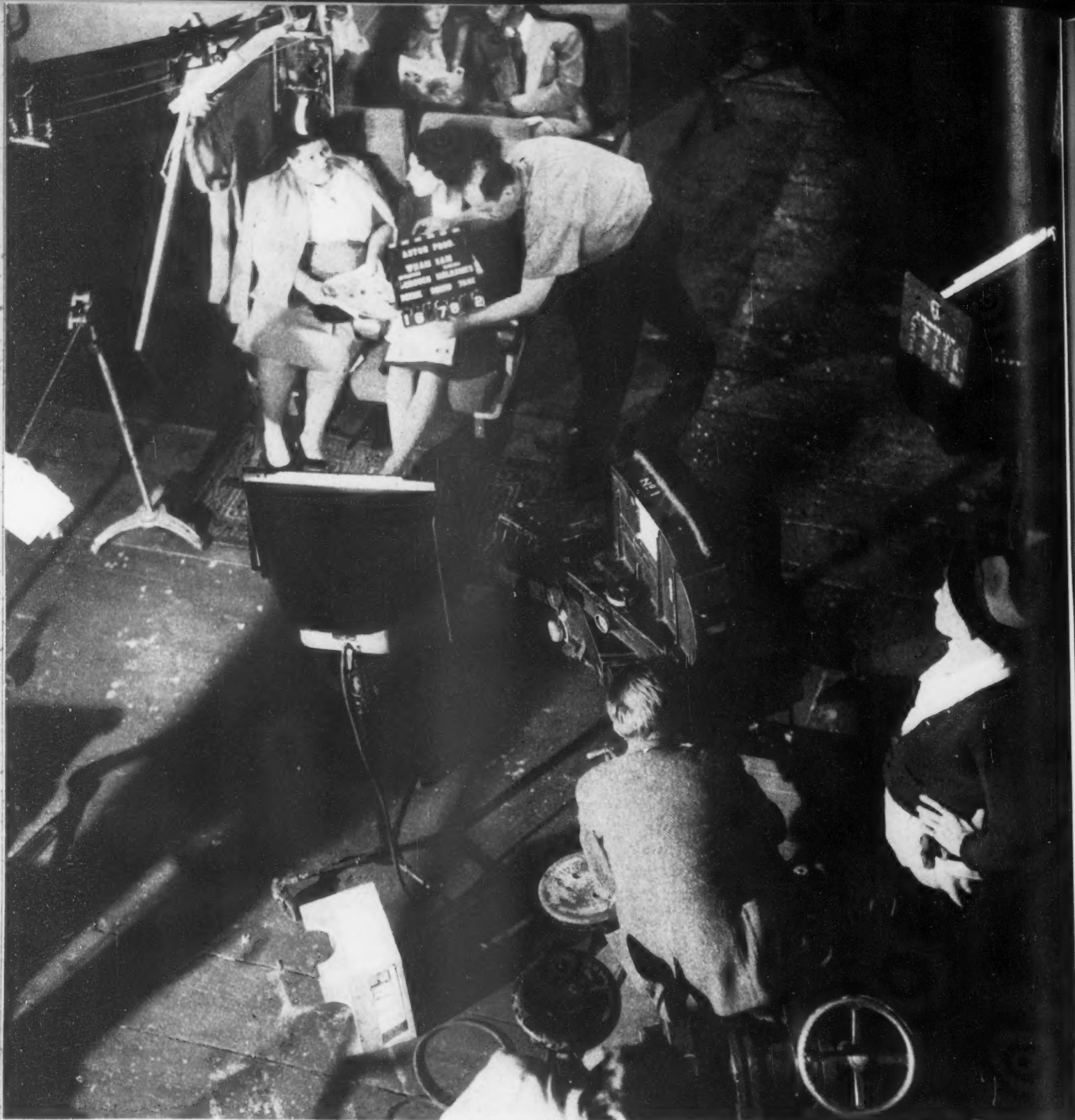
Cinnamon Date Braid



1 Roll dates and nuts into other half of dough. Fold over and cut in three strips. Braid carefully as demonstrated.



2 Bake in greased pan in 350° F. oven 25 minutes. Remove and frost with mixture of $\frac{1}{2}$ cup powdered sugar, 2 tbsp. milk.



Cluttered set filled with equipment looks like a hopeless jigsaw puzzle yet when camera starts grinding, final film will show comedienne June Richmond and Bea Griffith inside an airplane. Stagehand Al Cooper is wielding the slate and clap-stick in front of two stars to synchronize sound and action on film.

HOW MOVIES ARE MADE

NEGRO MOVIES may not be the best in the industry but they have one claim to distinction—they are made faster than any films in the world.

In a 40-year-old studio built originally by Thomas A. Edison in the heart of the Bronx, a virtual assembly line of Negro movie production has been set up by William Forest Crouch, who can turn out as many as 200 films a year. On the set where stars like Mary Pickford, Douglas Fairbanks, Lionel Barry-

more and Wallace Beery made history years ago, Crouch recently completed *Ebony Parade* which along with stars Cab Calloway, Ruby Hill, Count Basie, June Richmond, Dorothy Dandridge and the Mills Brothers also features EBONY Magazine.

How Director Crouch manages to turn out films for the Negro market on a mass production basis is shown on the following pages, tracing production from dressing room to camera.



1 Two Cafe Zanzibar showgirls, Sara Lou Harris and Mary Cunningham, finish adjusting costumes.



2 Final touches are put on makeup by Zanzibeants Irene Cobb and Rhina Harris. They will appear in a new Louis Jordan picture, *Reet, Petite And Gone* to be released this spring by Astor Pictures.

WHEN movie audiences around the country see the eight musical numbers in *Ebony Parade* beginning next month, they will be viewing a sample of movie-making at break-neck speed. Released by Astor Pictures, the featurette will bring to the screen one of the biggest groups of Negro stars gathered in a colored picture. Each will be introduced by coming to life out of the pages of *EBONY Magazine*.

To make the three-reel *Ebony Parade*, director Crouch shot sequences at his usual fast pace, which he learned while making juke box Soundies. While most Hollywood directors require at least a half dozen takes of a scene, Crouch's maximum is two. In the West Coast movie capital, they shoot some 15 feet of film to get the one foot they will use. Crouch allows himself only three feet to get one. His record is 11 films completed in a single eight-hour day.

At the big Filmcraft Studios in the Bronx, which boasts the largest single concentration of movie-making equipment in the New York area, Crouch this year has commitments to produce more than 200 films. His friends call him the Henry Kaiser of the Negro movie business.

In *Ebony Parade*, he has given a big spot to chorus girl Mabel Lee, who is seen on *EBONY's* cover this month and who will be seen as an *EBONY* cover girl in the movie too. A veteran of chorus line work at New York night clubs and the Apollo Theater, she comes from Atlanta, Georgia, where she started to dance at local night spots at the age of 14. During the war, she saw 28 months overseas with a USO show. She has appeared in several other movies with Stepin Fetchit and Maurice Rocco.



3 On way to shooting stage to face the camera are Laphawn Gumbs, Mary Cunningham and Sara Lou Harris. Astor Pictures is billing them as "the finest and prettiest chorus ever put together."

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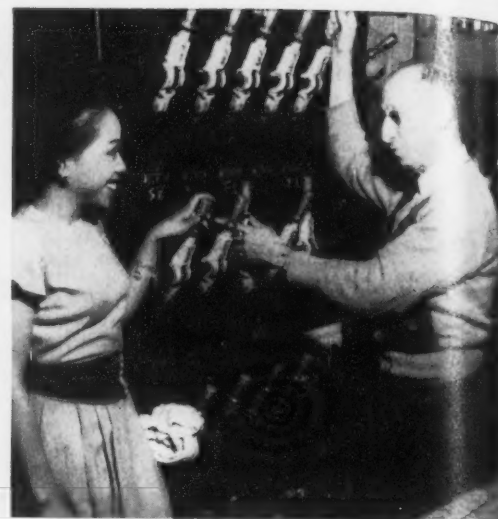
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4 Vast store of props is needed for films. Here Vanita Smythe gets phone for use in *Ebony Parade*.



5 Lighting is key to successful movie-making. Vanita learns about switches from electrician Barney Callant.



6 Rehearsing lines before going on stage are Bea Griffith and June Richmond. The well-known stage star of *Are You*

With It sings *Who Dunit To Who* in *Ebony Parade*. Dorothy Dandridge and the Mills Brothers do *Paper Doll*.



7 Director William Crouch goes over script before shooting begins and explains obscure line to Bea and June.



8 Camera dolly is used for moving in on scenes. Bea and Vanita find it convenient to rest on between scenes.



9 Final touches of makeup are put on Lorenzo Tucker before shooting of scene starts. *Reet, Petite And Gone* will be a full-length Astor film running 65 minutes.



10 Sound man adjusts microphone for sequence on deathbed. Louis Jordan stars in the musical, his first since the successful *Beware* also made by Astor.



11 Lights are set by cameraman Don Malkemes. *Reet* was given special care by Director Crouch who worked a full two months to produce the film.



12 "Lights, Camera, Action" is called by Director Crouch as camera goes into action. Many of the songs of *Reet* have already been recorded by Decca.

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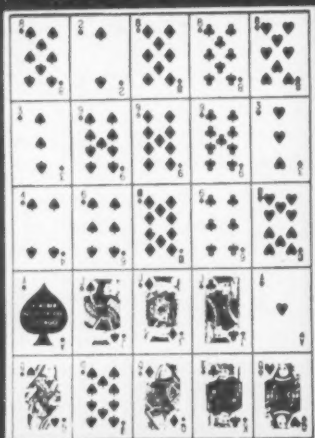
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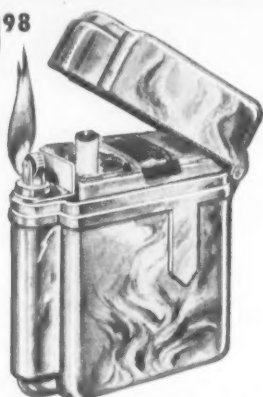
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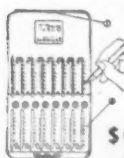
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Clocker John Travick takes up his position at the rail to await the start of a horse's workout. In his hand he holds a pair of Zeiss binoculars and a Lorraine stop watch. They are the tools of his trade.

RACING WATCHMAN

Clocker John Travick keeps tab on track thoroughbreds

NEGROES have declined in American horse racing in numbers and importance during the last 30 years which have seen the sport advance to the status of a billion-dollar industry. The Negro jockey has all but disappeared although history was made by riders like famed Isaac Murphy, three-time Kentucky Derby winner.

Reduced to a small minority but still plying their trade at race tracks are a handful of Negro clockers. One of these, 47-year-old John Travick of Chicago, has timed workouts and races at tracks all over North America and is regarded by the trade as one of the sharpest clockers ever to take a stop watch in hand.

Travick is a veteran member of the Daily Racing Form's staff of official clockers, a group of 50 keen-eyed gents who cover the tracks from coast to coast timing performances and collecting columns of figures for their paper. Their findings are read avidly each day by thousands of amateur handicappers to whom the Racing Form is a kind of bible. What the clockers report guides to a large extent the placing of millions in bets by the nation's racing fans.

Clockers like Travick spend many years acquiring their unique skill, usually start out as clockers' assistants, stableboys, jockeys or stud farm workers. By the time they have worked up to a full-fledged clocker's status, they are steeped in the lore of the track, speak its racy language, know most of the angles. Racing is in their blood.

For 23 years John Travick has followed the horses from daybreak to sunset, always carrying three stop watches and a pair of high-powered binoculars which are his working tools. He has clocked immortals like Man O' War and hundreds of also-rans from Thistle Downs to Tia Juana, Arlington Downs to Fair Grounds.

He got his start in 1923 when W. C. Overton, a New Orleans clocker, hired him as his secretary. But it was Jack Clifford, a famous white clocker, who gave him his basic schooling in horses. Travick considers him the greatest handicapper of them all.

Like all good clockers he places plenty of personal bets and still uses Clifford's methods "to find the best horse in a race." His bets have often found the best horses. Biggest winnings on a single bet occurred in 1928, when he was still under Clifford's tutelage; a \$10 bet on a two-year-old named Mary's Toy brought him \$835.

"Horses," he says, "show their class and fitness in training if you are sharp enough and have time to watch them after finishing their workouts."

Being sharp enough to put the clock on a horse at the start of a workout is one of the fine points of the clocker's trade. During a typical working morning, Travick will watch 200 or more horses enter and leave the track, but must be alert with eye and watch to catch the sudden break of a horse being put through a time trial. It is a split-second business requiring an eagle eye and hair-trigger reflexes.



In grandstand, Travick keeps his binoculars (cost \$150) ready to catch a getaway. He works long hours, travels around the country from track to track. During the war he worked at the Curtiss-Wright engine plant at Lockland, Ohio.



Watches out, a group of clockers time an early morning workout. Seated next to Travick is Pete Peterson, another veteran Negro clocker employed by the Racing Form. Travick rotates use of his three watches, believing it makes them last longer.



Typing information on horses' performances and condition of track is done by Travick in clockers' booth in grandstand. His copy is wired to the Racing Form's Chicago offices, where it is published for the benefit of amateur handicappers.

Continued On Next Page

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Thoroughbreds are examined by Travick in their stable prior to a workout. He is an expert judge of race horses, has an uncanny sense of detecting a potential champion.

\$5 BET ON KENTUCKY DERBY STARTED TRAVICK ON TRACK

TWENTY per cent of the clockers employed by the Racing Form are Negroes, who have a high rating in the field. The Racing Form selects its clockers and handicappers meticulously, knowing that upon their skill and judgment depends the maintenance of the paper's reputation among its readers.

John Travick has been on the Form's payroll since 1930; other Negro clockers have been working with it for 30 years and longer. John "Long Boy" Ellison, who covers Canadian tracks for the Form, is the dean of Negro clockers and the oldest employee of the paper. His name is a byword among clockers, white and colored. Another eminent Negro clocker, Harry Mann, holds the coveted job of Chief Identifier of the New York Jockey Club's famed circuit, which includes the Belmont and Saratoga tracks.

John owes his start in racing to a \$5 wager he made on Exterminator in the Kentucky Derby. Old Bones won and paid the limit, and that \$100 Travick won determined his career. In 1923 he decided he belonged around race tracks and landed a job as a clocker's secretary.



Owners, trainers and jockeys from coast to coast are known to Travick who has cultivated a wide circle of track acquaintances in 23 years of working in the U. S., Canada and Mexico. Here he chats with J. V. Stewart, prominent owner.



Myla Patterson of Gary, Ind., attended West Virginia State College, was in 1945 show. Just 21, she is a professional model. (5'7"; 118 lbs.)



Alma Callahan, 18, is a native of New Orleans, a highschool junior. She has worked as a model but this was her first A & M show. (5'2"; 116 lbs.)



Carmena McNeely, 20, finished Southern U. in Baton Rouge. She enjoyed her first show, said she "would like modeling as a career." (5'7"; 126 lbs.)

ARTISTS AND MODELS BALL

Chicago event presents new models, some beautiful and some bony

RAPIDLY becoming a tradition in Chicago social circles is the annual Artists and Models Ball run by the South Side Community Art Center. Nine years in a row, the big social event has clicked with an unbeatable formula which features gobs of girls, glamour and gaiety.

More than 2,000 South Siders yearly turn out to see teen-agers and young matrons from the community prancing, posing and parading. In this year's annual ball as in the past, bulk of the beauties were getting their first taste of the stage—and enjoying it—in a two-hour production that frankly presents a big dish of "cheesecake" to a good-humored audience. Models vary from beautiful to bony; dances from bumps to ballet. Typical of girls in the show were the six on this page, who for the most part are amateur performers.

Backstage is usually a madhouse with excited fledgling actresses flitting about uncertain of their places—and sometimes of how long their makeshift costumes will stay put.

Typical headache for 1946 producer Eve Cunningham was presented by Javanese number. There were six girls with only five brassieres. Hastily improvised bra finally gave sixth dancer the support she needed.

The 1946 Ball was dedicated to Lena Horne as the outstanding example of Negro achievement. In former years Marian Anderson, Katherine Dunham and Augusta Savage, sculptress, have been honored.

Idea for the Artists and Models Ball originated with a group of WPA artists and art patrons who staged a Beaux Arts Ball in spring of 1939 to raise money for a permanent art center. The event was so successful it was repeated in the fall of the same year.

Costumed guests, artists and professional models were less plentiful in 1946 than in other years when participation was city-wide, more interracial. But the ball accomplished its main purpose, raised close to \$4,000 for operation of center during 1947, gave cast and customers a chance to frolic.

Alumni of the Artists and Models Ball include singers, dancers and actors who have stepped into theatrical careers, justifying its original aim of launching local talent into the spotlight. Jerry Scott, young Chicago lad featured in M-G-M's *Thrill of a Romance* with Van Johnson, sang in the 1942 show; Lurlean Smaulding, active in early years, joined the Chicago cast of *Anna Lucasta*; Frank Neal, who wrote the script for the 1943 production, danced in the Broadway hits *Carmen Jones* and *On the Town*. Janice Kingslow was spied during rehearsal of the 1945 show, was signed to follow Hilda Simms in the title role of *Anna*.

Momentum of the 1946 ball carried over to the third-floor ballroom of the Art Center building where adults in cast and their friends continued celebrating until early morning hours. Over drinks and between dances they reminisced about previous balls, talked about one of even more Ziegfeldian proportions in 1947.



Maude E. Crain is wife of S. R. Crain, singer with the Five Soul Stirrers, mother of two children. This was her first time on the stage. (5'8"; 136 lbs.)



Loretta Cole, 21, is veteran of three Artists and Models shows, attended Chicago's Wilson Jr. College. She models for Lens Camera Club. (5'8"; 125 lbs.)



Addie Rombert, 19, was born in Memphis where she graduated from high school. She is undecided on career although she "likes the theater." (5'6"; 118 lbs.)

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General chairman of ball was Franke Raye Singleton, also president of the Art Center.



Director David Ross of Art Center came to ball costumed as an Indian potentate. He recently replaced Rex Gorleigh.

Ball Finances Art Center

ONE of the few remaining art centers of the 70 that sprang up throughout the U.S. during the life of the WPA Art Project, the South Side Community Art Center gets the major part of its income from the Artists and Models Ball.

Chairman of the first ball was Pauline Kigh Reed, Chicago social worker, who sparked the sponsoring committee which established Center. Original staff of Negro and white artists who taught free classes was WPA-paid. Director was Peter Pollack.

The \$7,700 Art Center building was dedicated by Mrs. Eleanor Roosevelt on May 7, 1941, with art expert Alain Locke participating.

Associated with the Art Center and its activities have been Mrs. Herman E. Moore, wife of Federal Judge Moore; Charles White and Eldzier Cortor, Rosenwald Fellows and former staff artists; Gwendolyn Brooks, author of *Street in Bronzeville* and member of center's poetry class; Gordon Parks, onetime Art Center photographer.



Savoy lobby sign gets once-over from prospective customers Molly Strawder and Richard Lauder milk. Ball drew biggest crowd of 2,700 in 1945.

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